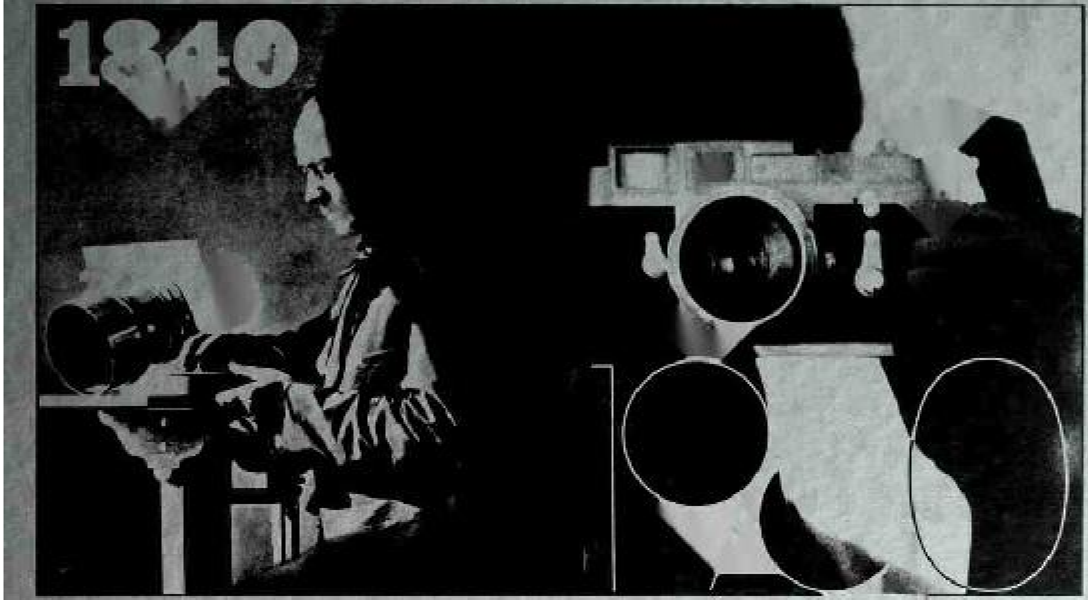
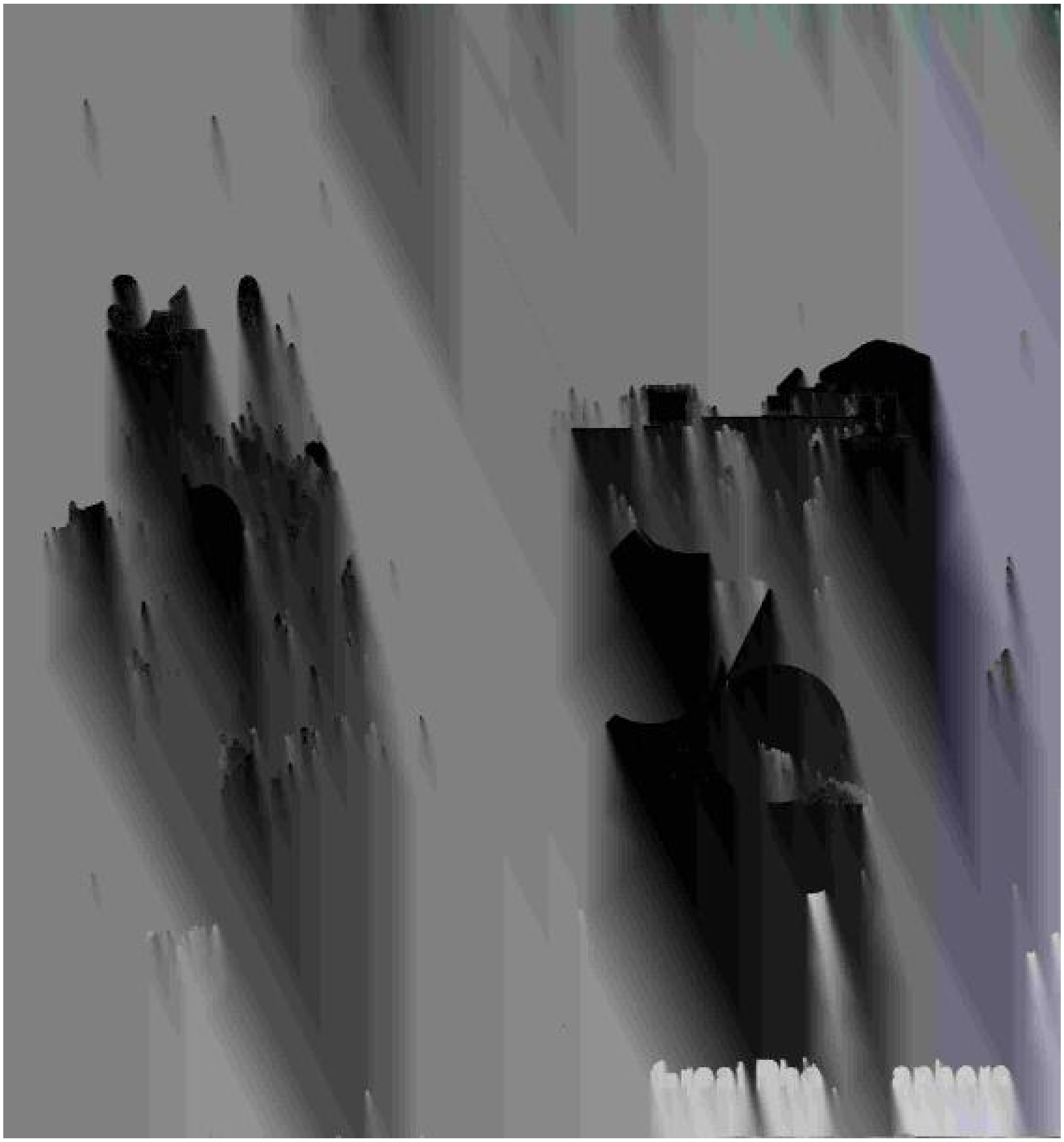
Great Photographers



C [illegible] togr



Great Photographers

TIME
LIFE
BOOKS ®

Other Publications:
World War II
The Great Cities
Home Repair and Improvement
The World's Wild Places
The Time-Life Library of Boating
Human Behavior
The Art of Sewing
The Old West
The Emergence of Man
The American Wilderness
The Time-Life Encyclopedia of Gardening
This Fabulous Century
Foods of the World
Time-Life Library of America
Time-Life Library of Art
Great Ages of Man
Life Science Library
The Life History of the United States
Time Reading Program
Life Nature Library
Life World Library
Family Library:
  How Things Work in Your Home
  The Time-Life Book of the Family Car
  The Time-Life Family Legal Guide
  The Time-Life Book of Family Finance

LIFE LIBRARY OF PHOTOGRAPHY

Great Photographers

BY THE EDITORS OF TIME-LIFE BOOKS

TIME-LIFE BOOKS, ALEXANDRIA, VIRGINIA

© 1971 Time-Life Books Inc.
All rights reserved.
No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval devices or systems, without prior written permission from the publisher, except that reviewers may quote brief passages for reviews.
Fourth printing. Revised 1977.
Published simultaneously in Canada. Library of Congress catalogue card number 73-156210.

ON THE COVER: Two photographers at work, 12 decades apart, symbolize the span of time encompassed by this volume. Their cameras, one crude and the other modern, bespeak something else: greatness did not have to await the technology that brought about high-speed cameras; from the beginning, it has come from within the creative person, as it still does.

[illegible] 1
[illegible] 2
[illegible] 3
[illegible] 4
[illegible] 5
[illegible] 6
[illegible]

Contents

1848 to 1868 9

1860 to 1898 47

1863 to 1900 85

1902 to 1930 119

1930 to 1945 141

1945 to [illegible] 161

[illegible] 19[illegible]

Acknowledgments and [illegible]

Time-Life Books Inc.
is a wholly owned subsidiary of
TIME INCORPORATED

FOUNDER: Henry R. Luce 1898-1967

Editor-in-Chief: Hedley Donovan
Chairman of the Board: Andrew Heiskell
President: James R. Shepley
Vice Chairman: Roy E. Larsen
Corporate Editor: Ralph Graves

TIME-LIFE BOOKS INC.
MANAGING EDITOR: Jerry Korn
Executive Editor: David Maness
Assistant Managing Editors: Dale M. Brown,
Martin Mann
Art Director: Tom Suzuki
Chief of Research: David L. Harrison
Director of Photography: Melvin L. Scott
Senior Text Editors: William Frankel, Diana Hirsh
Assistant Art Director: Arnold C. Holeywell

CHAIRMAN: Joan D. Manley
President: John D. McSweeney
Executive Vice Presidents: Carl G. Jaeger (U.S.
and Canada), David J. Walsh (International)
Vice President and Secretary: Paul R. Stewart
Treasurer and General Manager:
John Steven Maxwell
Business Manager: Peter G. Barnes
Sales Director: John L. Canova
Public Relations Director: Nicholas Benton
Personnel Director: Beatrice T. Dobie
Production Director: Herbert Sorkin
Consumer Affairs Director: Carol Flaumenhaft

LIFE LIBRARY OF PHOTOGRAPHY
SERIES EDITOR: Richard L. Williams
Editorial Staff for *Great Photographers:*
Picture Editor: Edward Brash
Text Editor: Anne Horan
Designer: Raymond Ripper
Assistant Designer: Herbert H. Quarmby
Staff Writers: Kathleen Brandes,
Sam Halper, John von Hartz,
Suzanne Seixas, Bryce S. Walker
Chief Researcher: Peggy Bushong
Researchers: Beth Dagenhardt, Angela Dews,
Michael Drons, Monica O. Horne,
Shirley Miller, Jane Sugden,
John C. Weiser, Johanna Zacharias
Art Assistant: Patricia Byrne

Editorial Production
Production Editor: Douglas B. Graham
Operations Manager: Gennaro C. Esposito
Assistant Production Editor: Feliciano Madrid
Quality Director: Robert L. Young
Assistant Quality Director: James J. Cox
Associate: Serafino J. Cambareri
Copy Staff: Susan B. Galloway (chief),
Barbara Quarmby, Ruth Kelton,
Florence Keith, Celia Beattie
Picture Department: Dolores Littles,
Catherine Ireys
Traffic: Barbara Buzan

Correspondents: Elisabeth Kraemer (Bonn); Margot Hapgood, Dorothy Bacon (London); Susan Jonas, Lucy T. Voulgaris (New York); Maria Vincenza Aloisi, Josephine du Brusle (Paris); Ann Natanson (Rome). Valuable assistance was also provided by: Bernard Diederich (Mexico City); Carolyn T. Chubet (New York); Eva Stichova (Prague); Traudl Lessing (Vienna).

Introduction

1840 to 1860

1

The First Artists with a Camera 12

Albert S. Southworth and Josiah J. Hawes 14
Carl Ferdinand Stelzner 18
William Henry Fox Talbot 20
David Octavius Hill and Robert Adamson 24
Hippolyte Bayard 28
Charles Nègre 30
Gustave Le Gray 32
Philip Henry Delamotte 34
Thomas Keith 36
Maxime Du Camp 38
Francis Frith 39
Louis Auguste Bisson and Auguste Rosalie Bisson 42
Roger Fenton 44

Photographers represented in this chapter include: ▶
Albert S. Southworth 1
Josiah J. Hawes 2
Carl Ferdinand Stelzner 3
David Octavius Hill 4
Robert Adamson 5
William Henry Fox Talbot 6
Charles Nègre 7
Maxime Du Camp 8
Hippolyte Bayard 9
Philip Henry Delamotte 10
Thomas Keith 11
Gustave Le Gray 12
Francis Frith 13
Roger Fenton 14
(Not shown are Louis Auguste and Auguste Rosalie Bisson; no photograph of them is known to exist.)

1

2

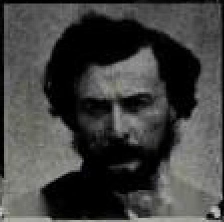
3

6

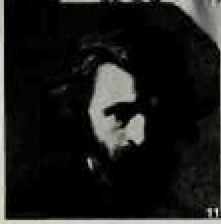
4

5

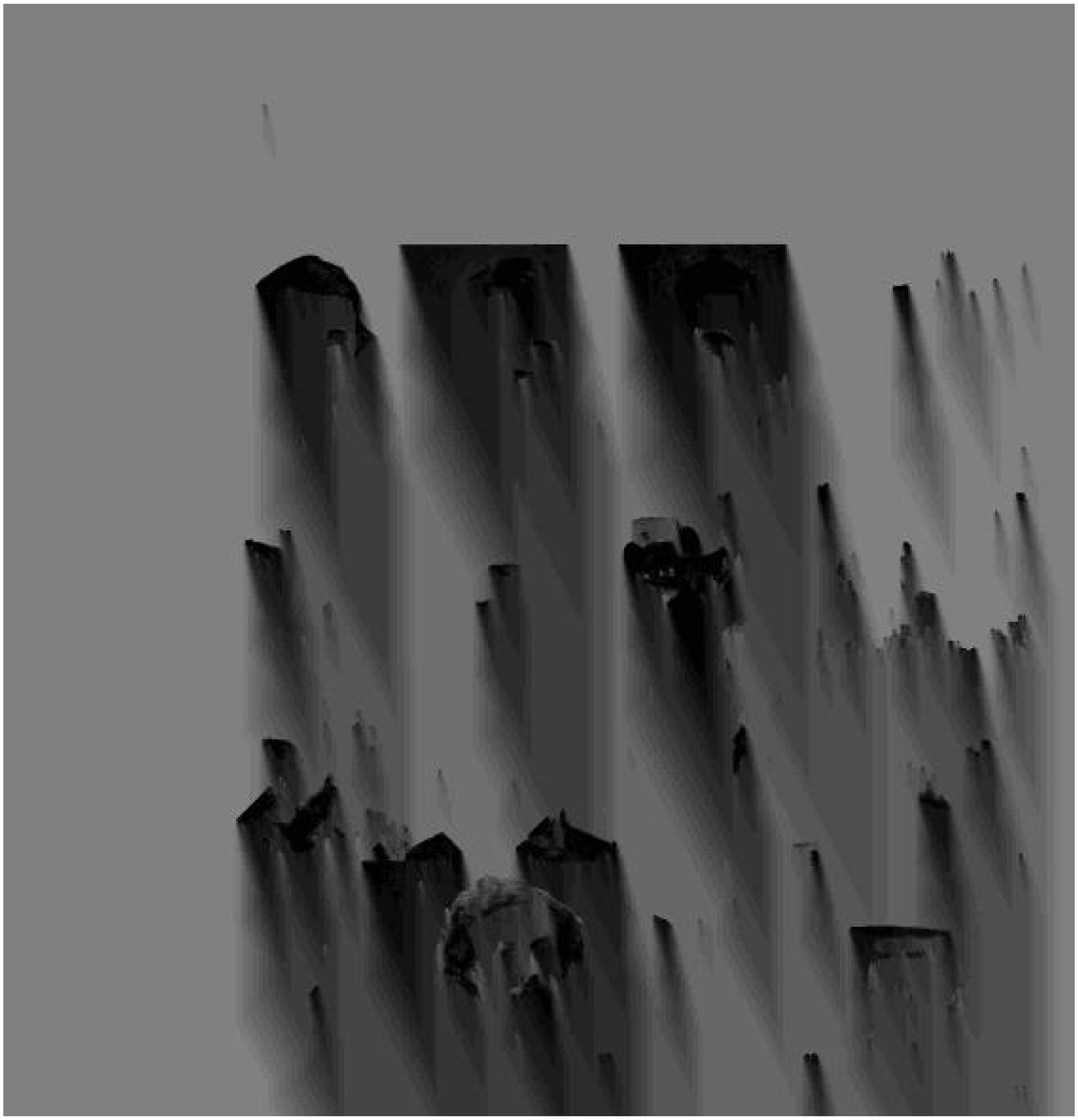
7


8

10


11

14



[illegible]

The First Artists with a Camera

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The First Artists with a Camera

[illegible]

ceived that he had created permanent images on paper instead of [illegible]

[illegible]

Albert S. Southworth and Josiah J. Hawes

Within five years of the invention of the daguerreotype, two New England men had taken [illegible] the French process to new heights of technique and artistry. One was Albert S. Southworth, formerly a [illegible]; the other, Josiah J. Hawes, [illegible]. They went into partnership in Boston about 1843, and [illegible] daguerreotype firm in Boston. At a time when daguerreotypists [illegible], Southworth and Hawes [illegible] among their [illegible].

[illegible] the upper floors of their studio they [illegible] (see page [illegible]).

[illegible] their [illegible] achievement was their [illegible]. They [illegible] that were [illegible] of the time.

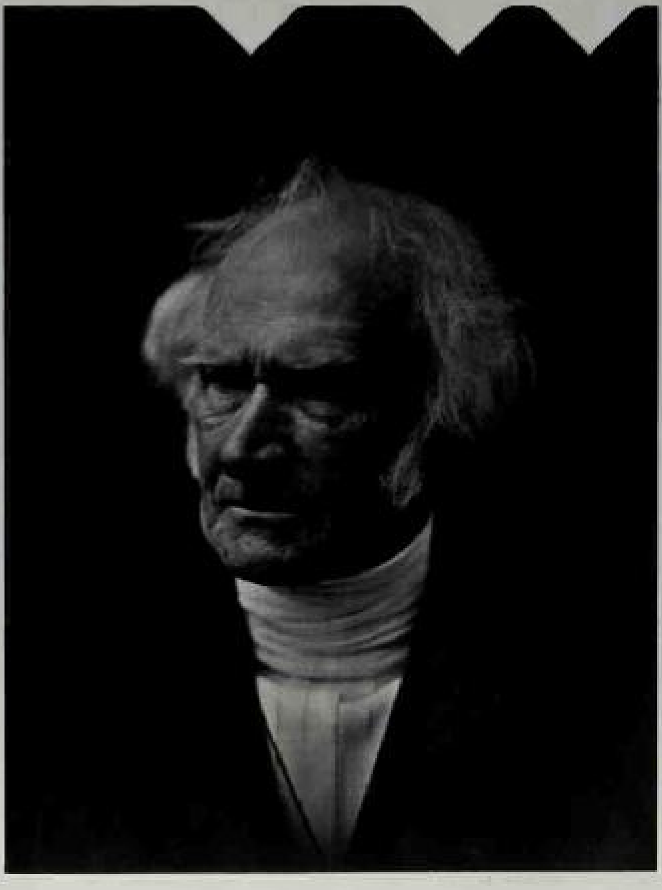
Southworth and Hawes [illegible]

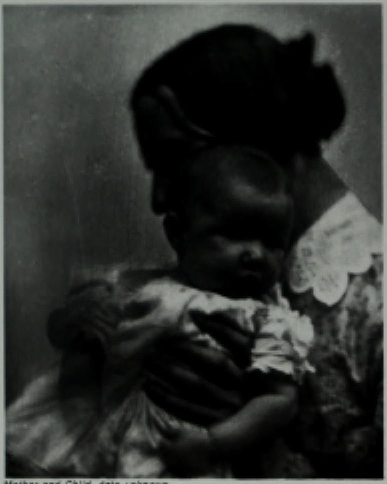
[illegible]

[illegible]

Albert S. Southworth and Josiah J. Hawes

[illegible]

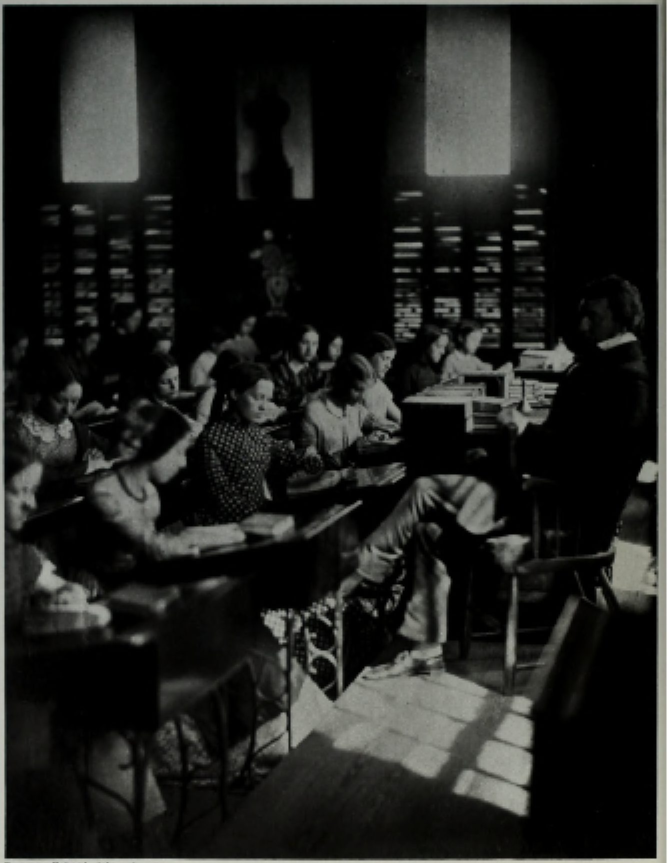




Mother and Child, date unknown

It was easy for Southworth and Hawes to meet their stated aim of "reading the character of the sitters" in the tender study above, for they knew the subjects well. The young mother was Hawes' wife and Southworth's sister, Nancy; the baby she held was her daughter Alice.

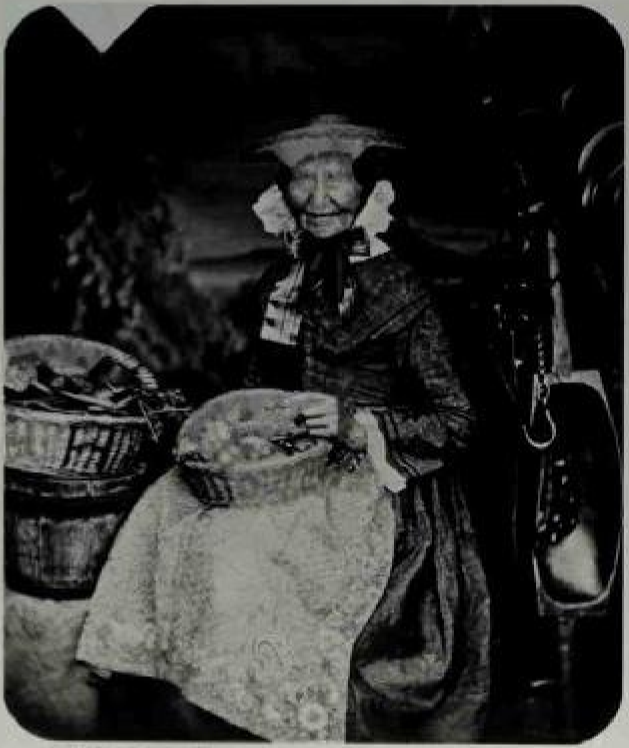
Among the first photographs to show scenes of real life in unposed informality is this daguerreotype of a sunlit classroom in a Boston girls' school. Southworth and Hawes were able to achieve its relaxed air because they could reduce exposure time to under 25 seconds, using a method they kept secret. They advertised such candid views of youngsters as "instantly taken."



Emerson School, date unknown

[illegible]

Carl Ferdinand Stelzner

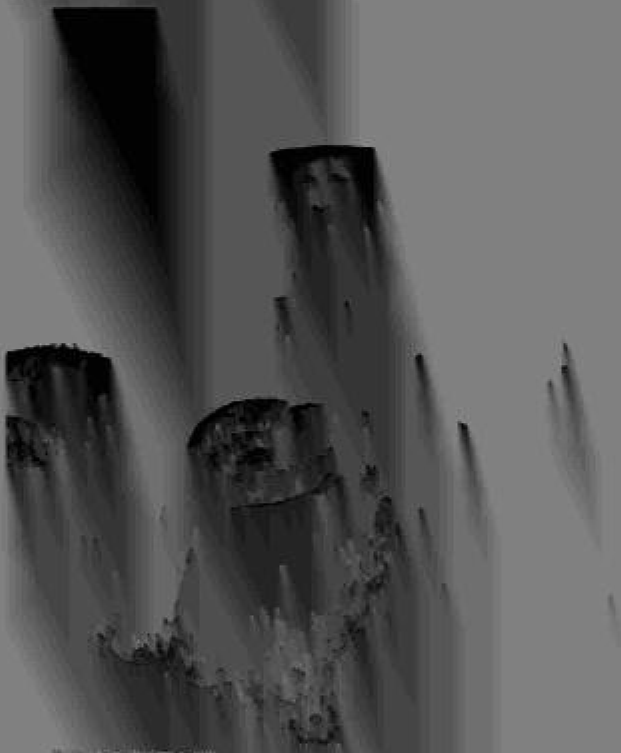


[illegible]

[illegible]

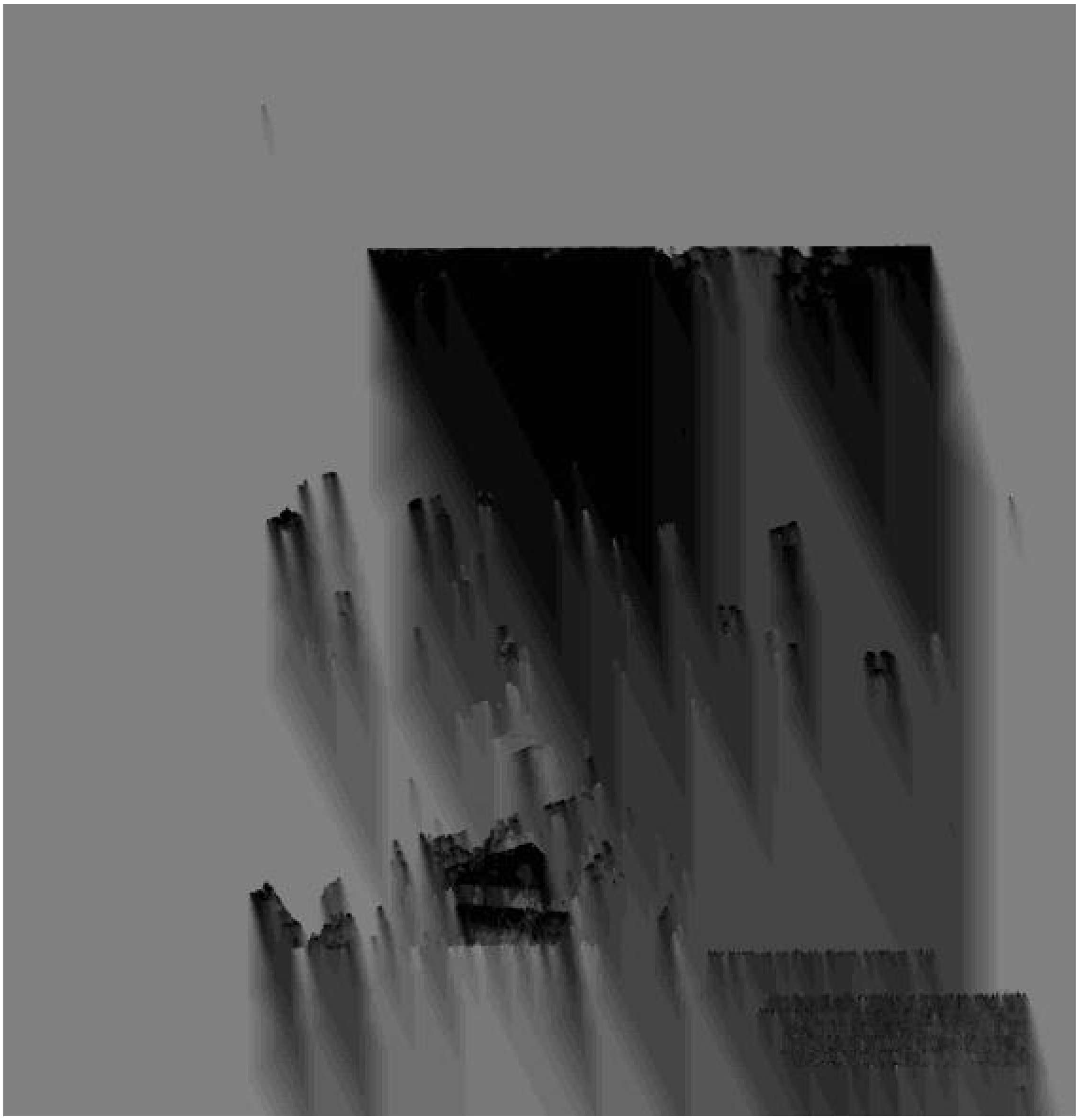
[illegible]

Carl Ferdinand Stelzner



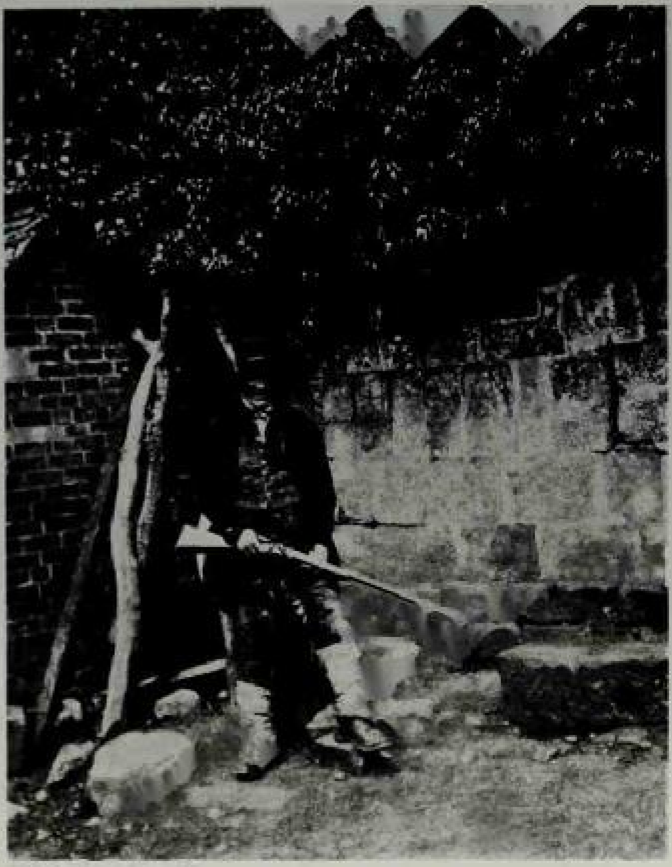
[illegible]

One of the many artists who gave up [illegible]



[illegible]

William Henry Fox Talbot

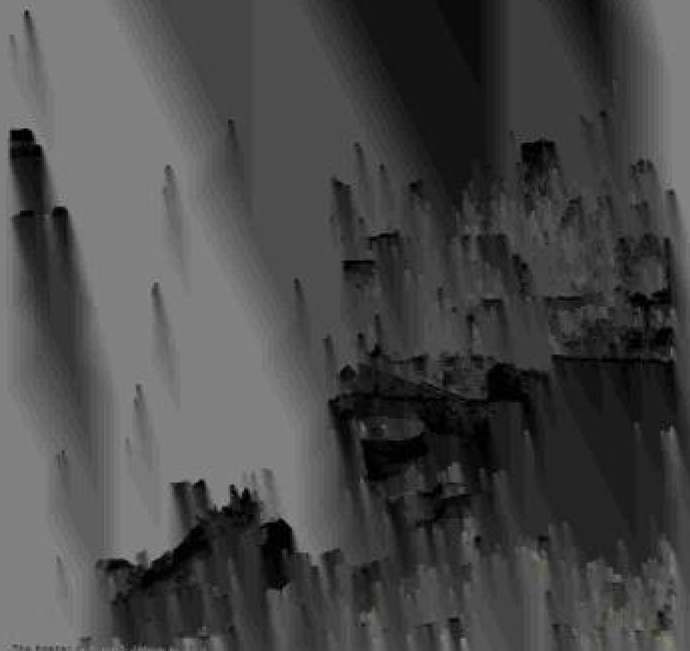


[illegible]

[illegible]

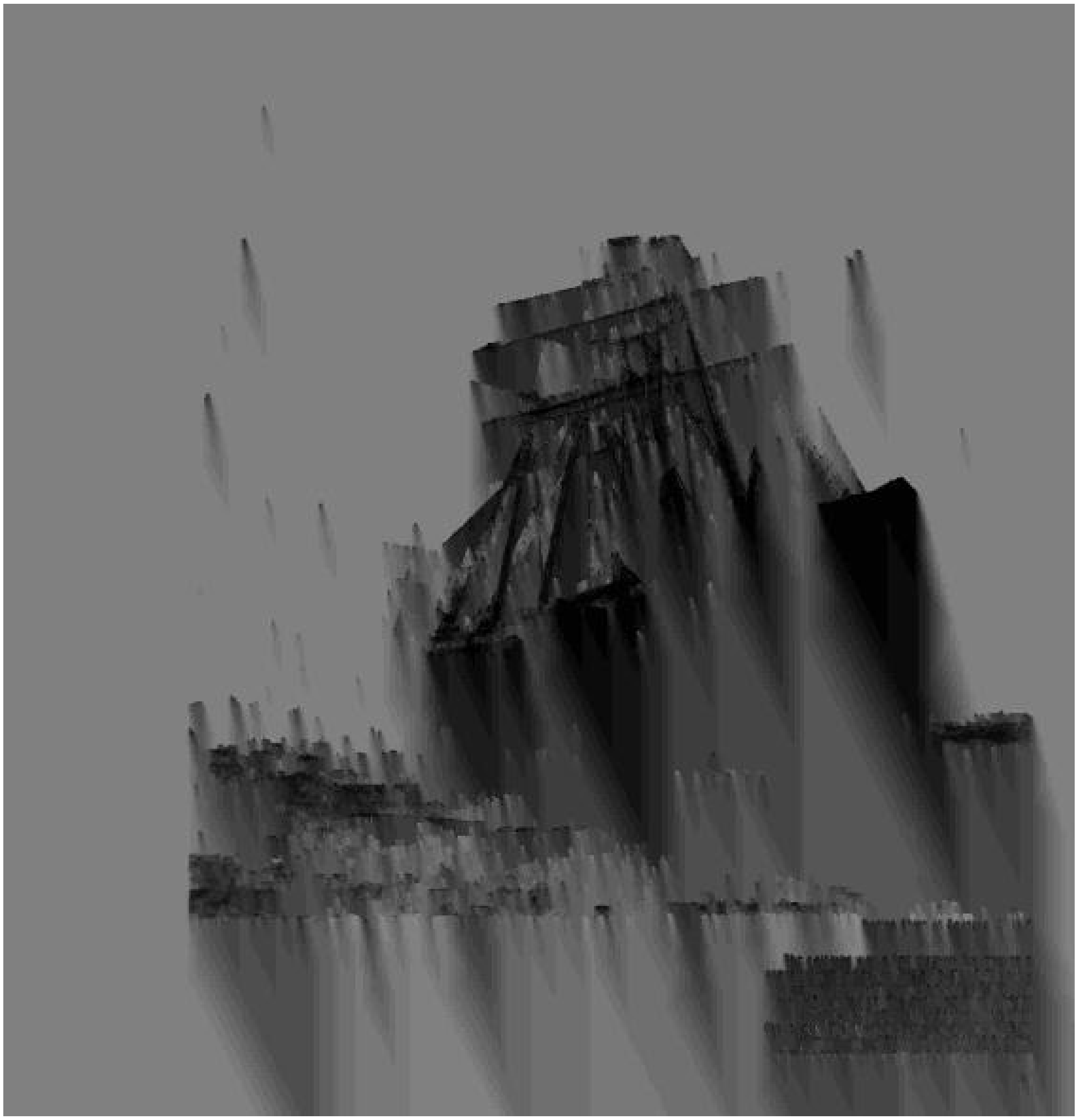
[illegible]

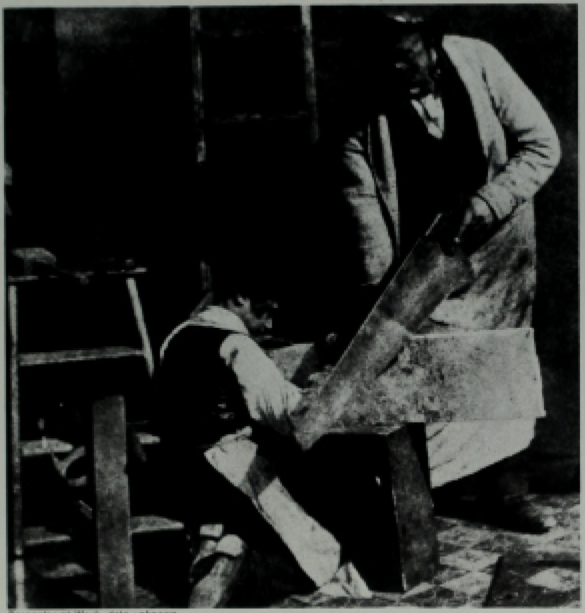
William Henry Fox Talbot



[illegible]

The inventor of the process on which [illegible]

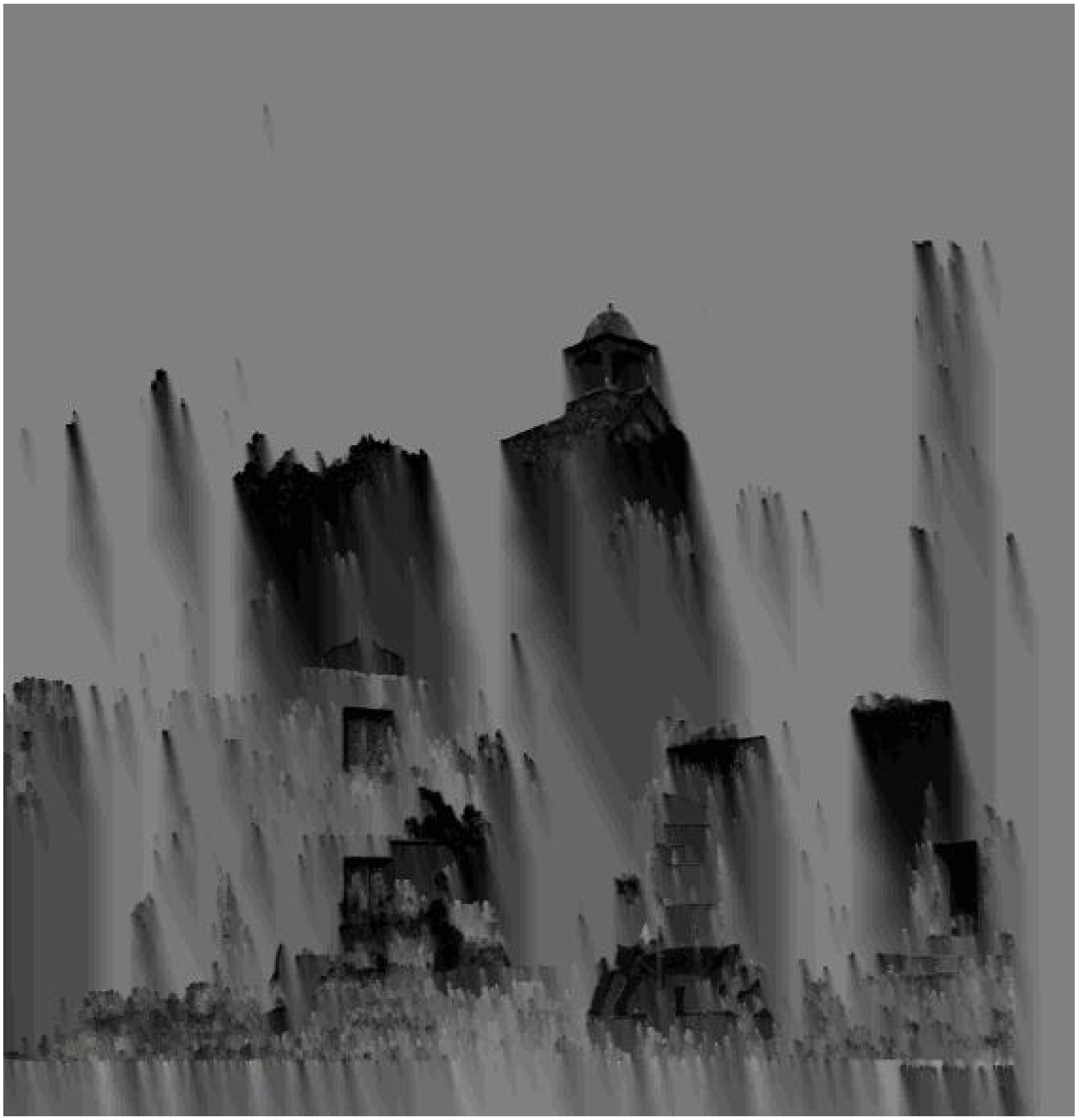




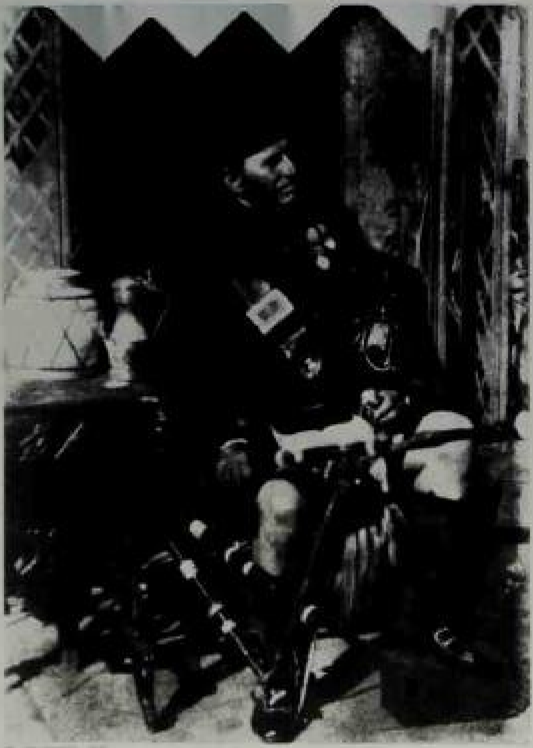
Carpenter at Work, date unknown

Talbot made very convincing simulated-action pictures like the carpenter at left "sawing" a block of wood held steady by his young assistant. Often the models were members of the abbey retinue, who were, in Talbot's words, "trained by a little practise to maintain an absolute immobility, while they pretended to go through the motions of everyday activity."

Out for a stroll one morning, a neighbor found the abbey household "grouped upon the grass . . . for the purpose of being photogenized by Henry Talbot, who was busily preparing his apparatus." The scene was probably repeated as often as the weather allowed, for the photographer enjoyed taking group portraits like this assemblage of a lady and a gentleman and two yard workers before Lacock Abbey's 16th Century stable. ►



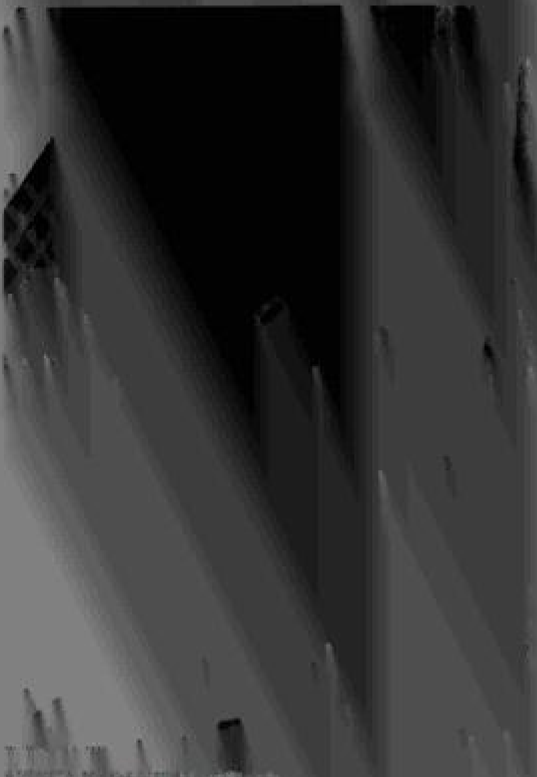
David Octavius Hill and Robert Adamson



[illegible]

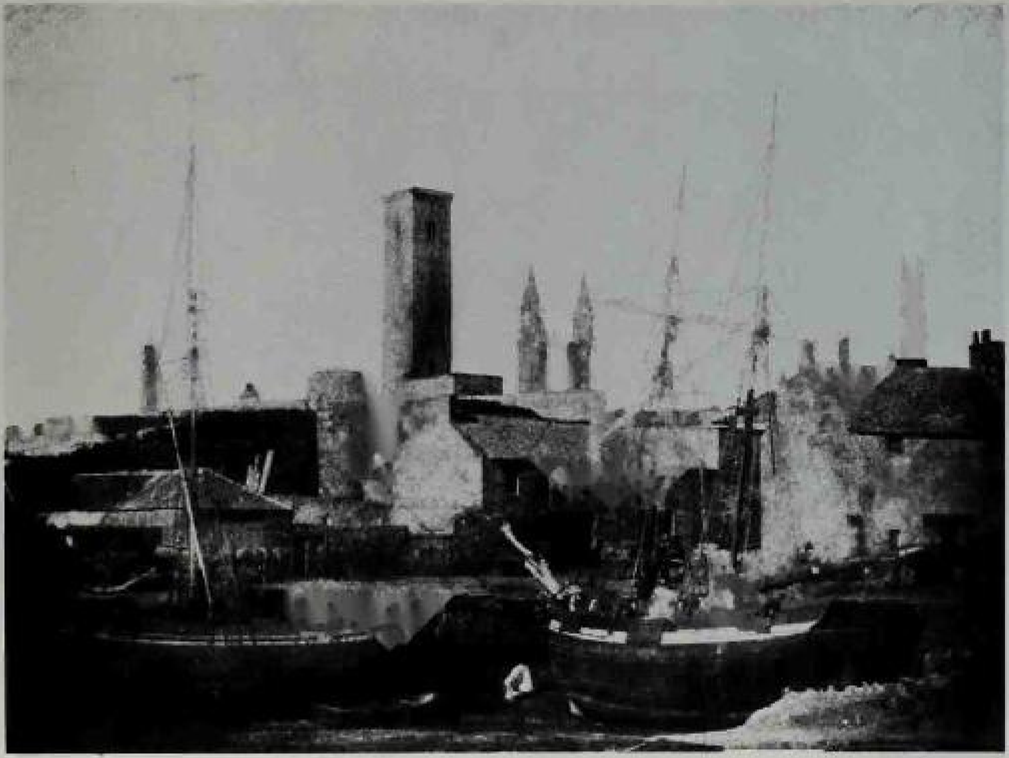
[illegible]

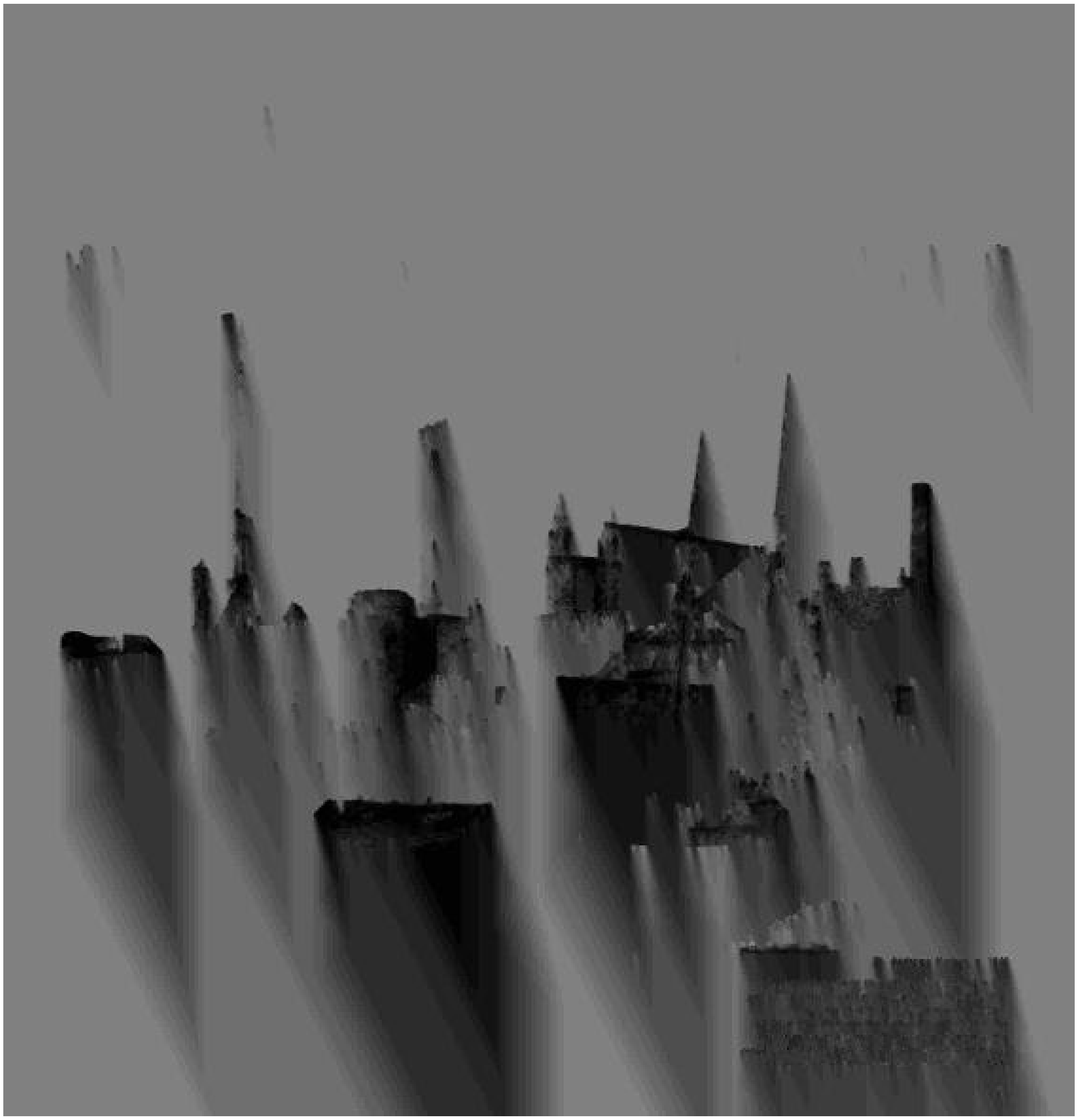
David Octavius Hill and Robert Adamson

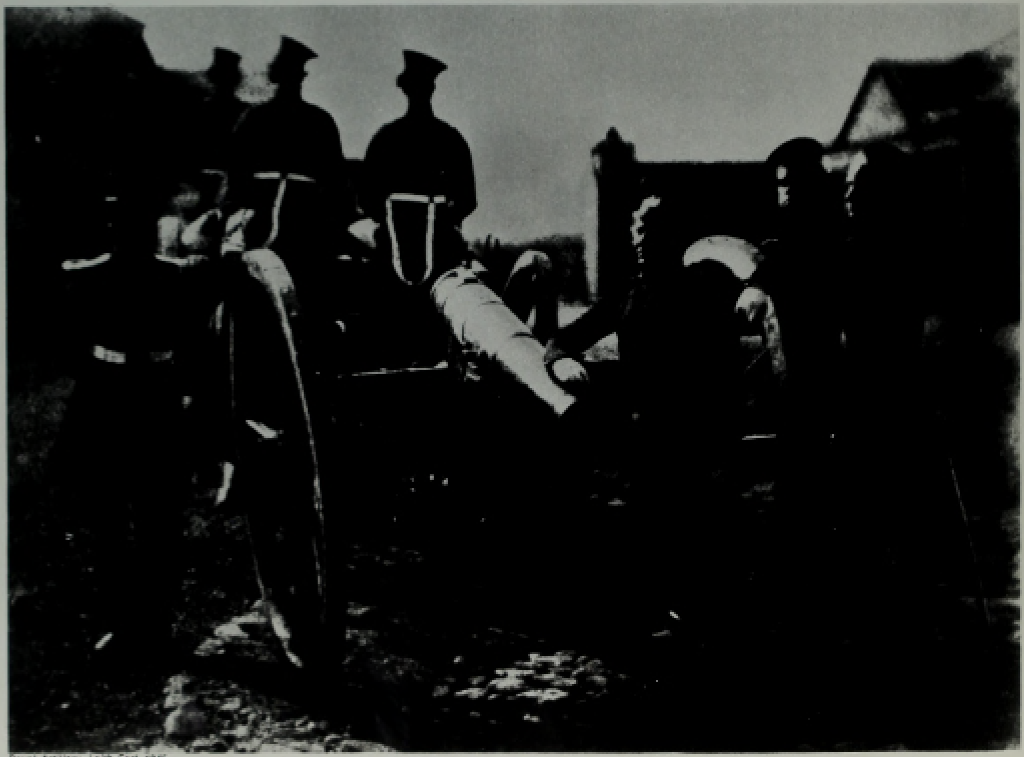


[illegible]

Two men who quickly learned to make [illegible]

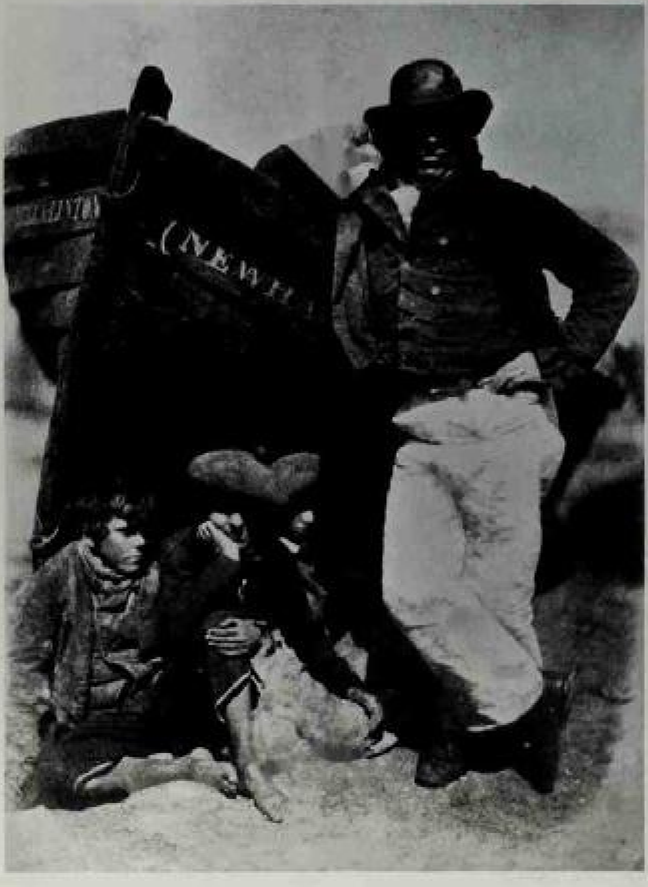


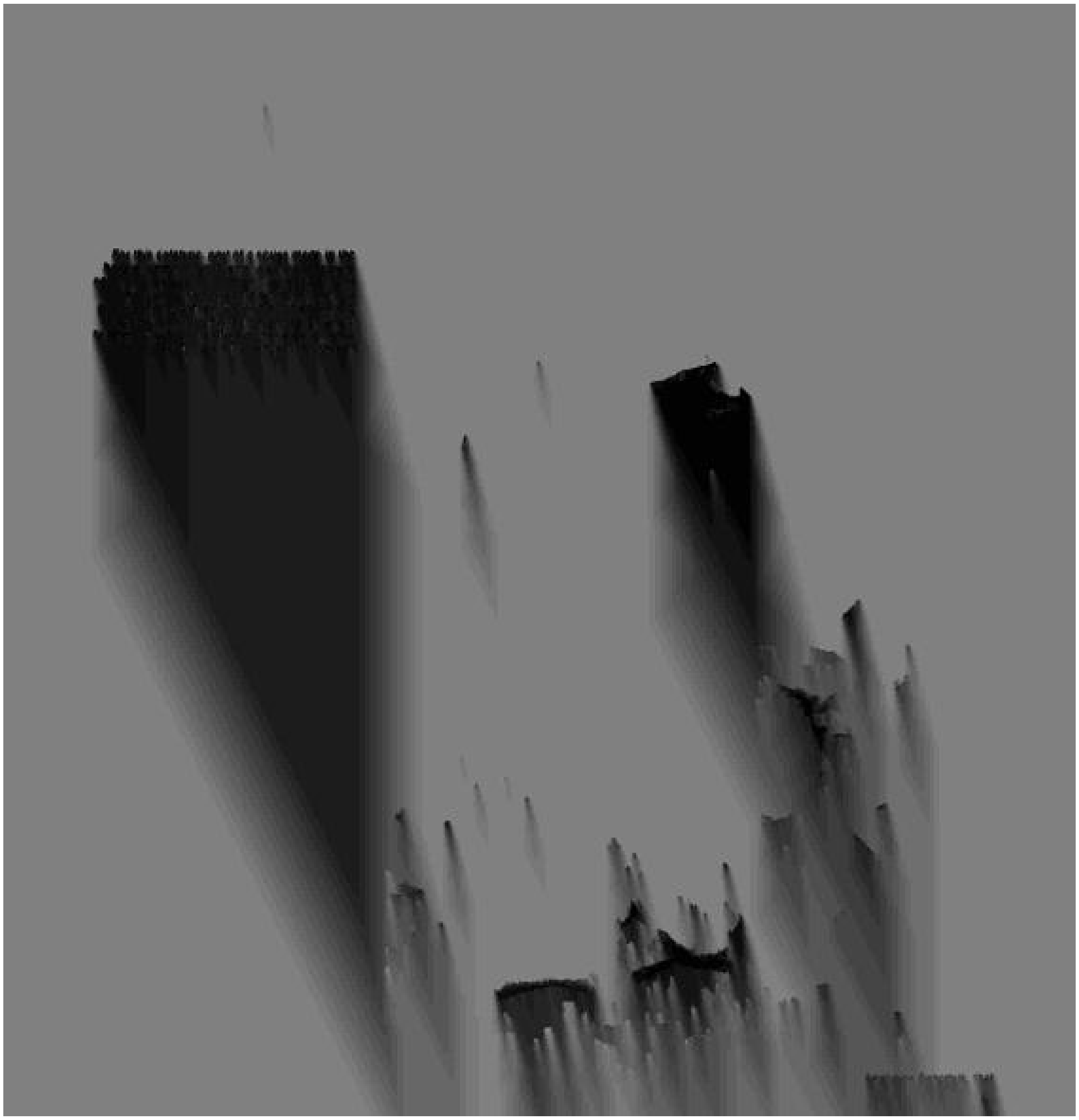




Royal Artillery, Leith Fort, 1845

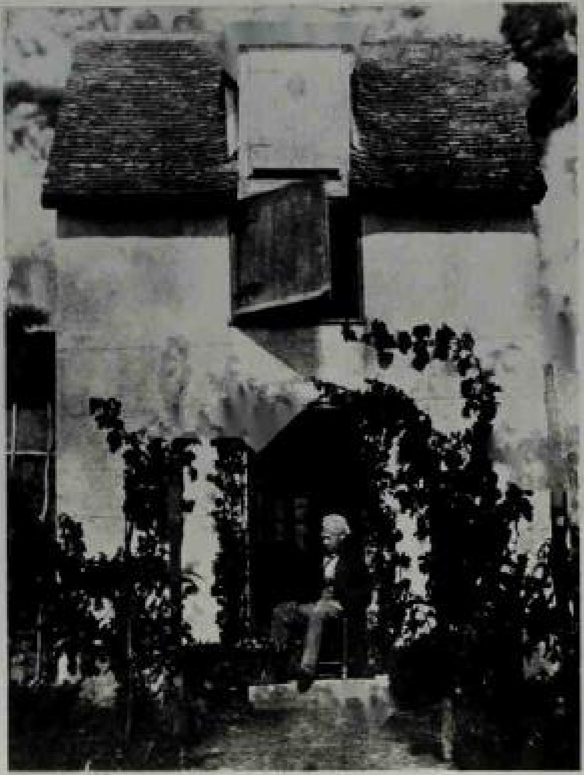
The troops above, dressed in regimental uniform and drilling with their heavy artillery, were attached to the garrison at the port of Leith (now part of Edinburgh). The photograph, full of the flavor of Scotland, was part of the legacy of Hill and Adamson, who photographed their fellow Scots, from simple folk to high society, engaged in everyday occupations and in ceremonial rites.


(NEWH



[illegible]

Hippolyte Bayard



[illegible]

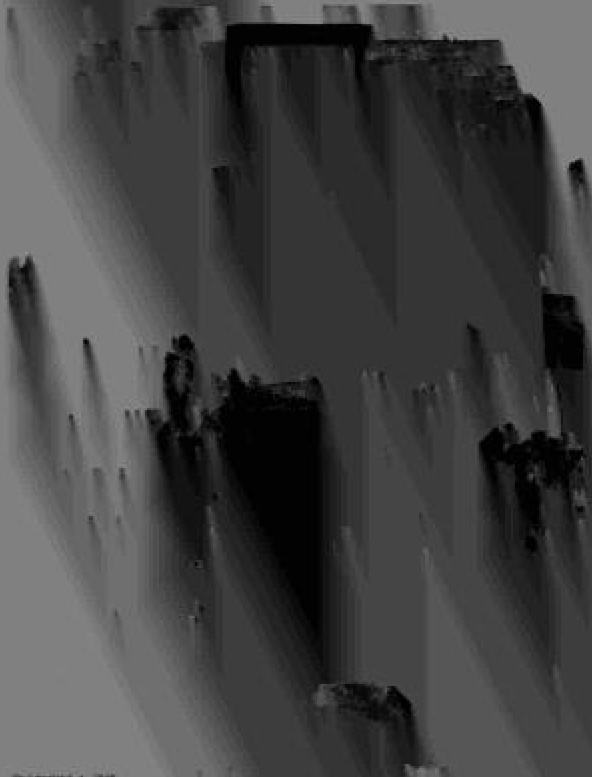
[illegible]

[illegible]

[illegible]

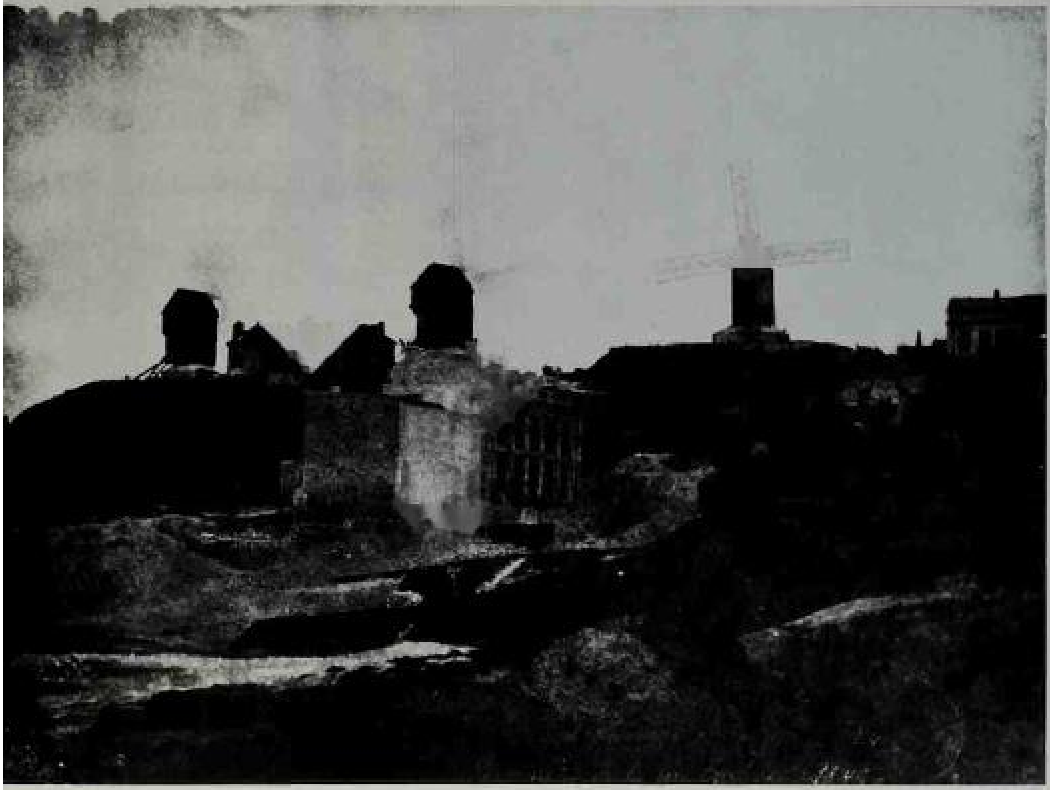
[illegible]

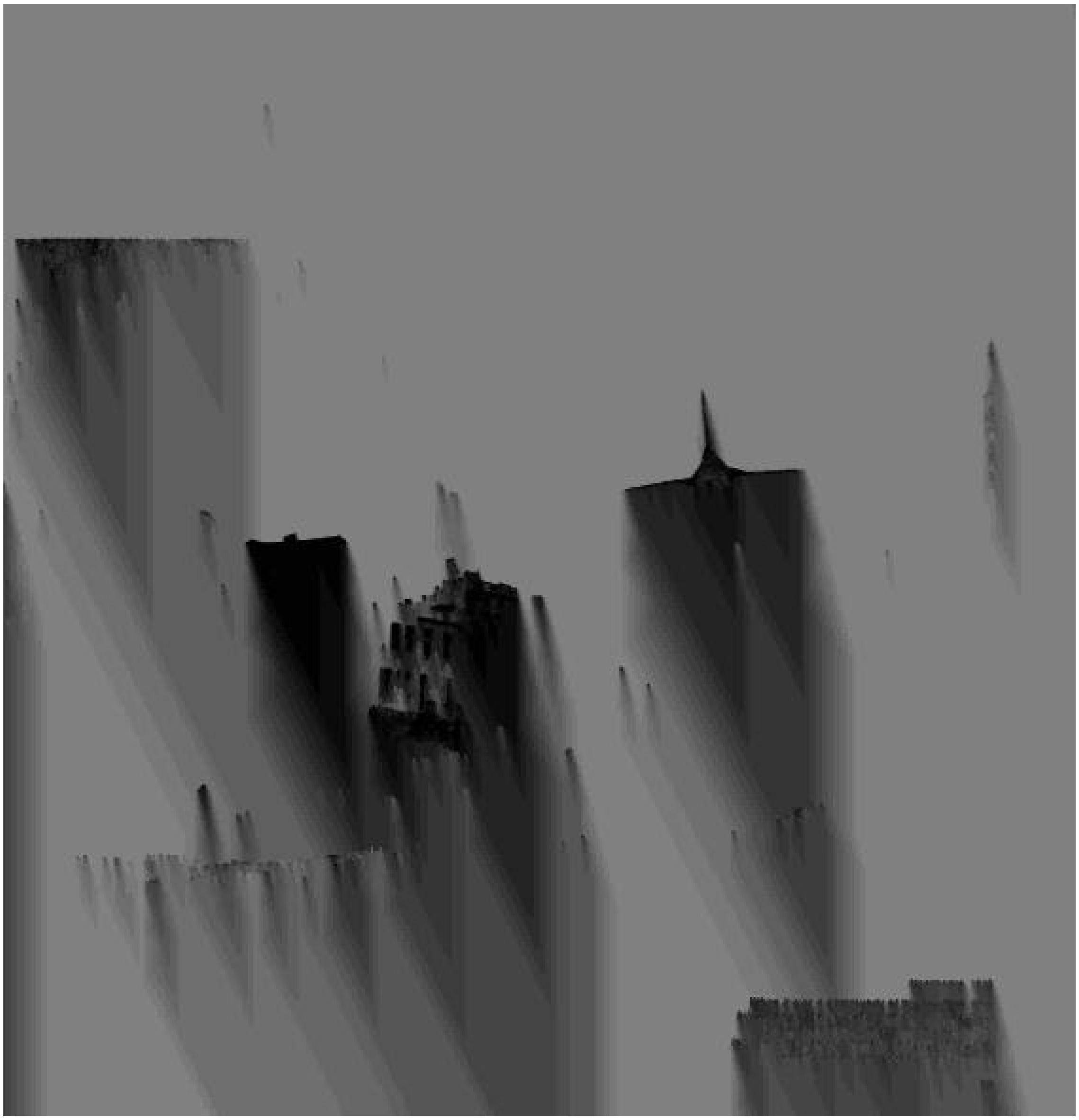
Hippolyte Bayard



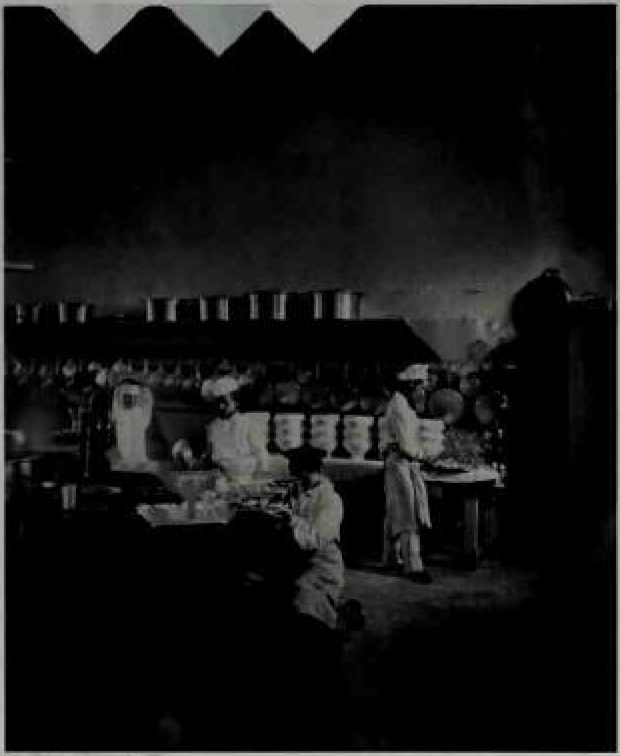
[illegible]

The announcement in January 1839 by [illegible]





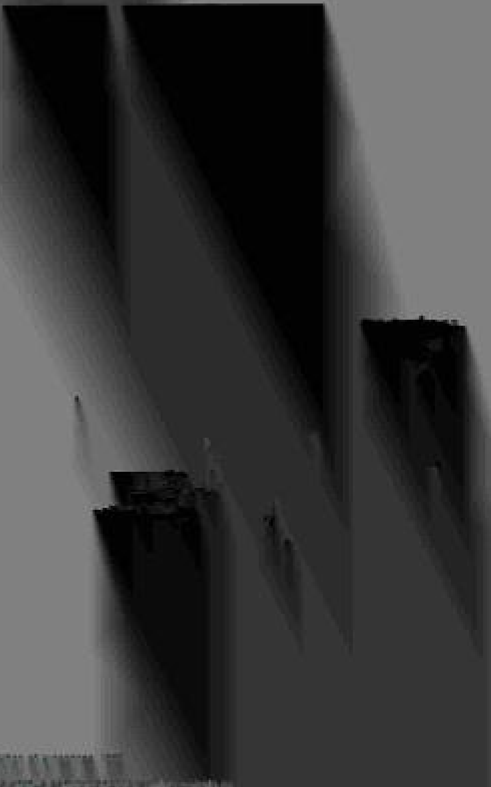
Charles Nègre



[illegible]

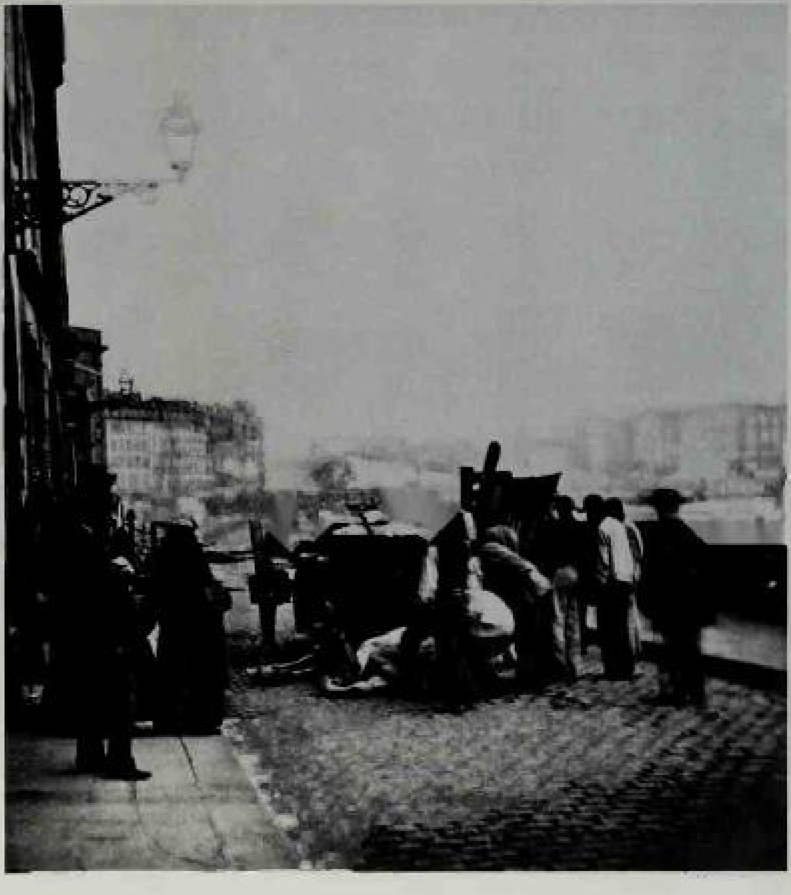
[illegible]

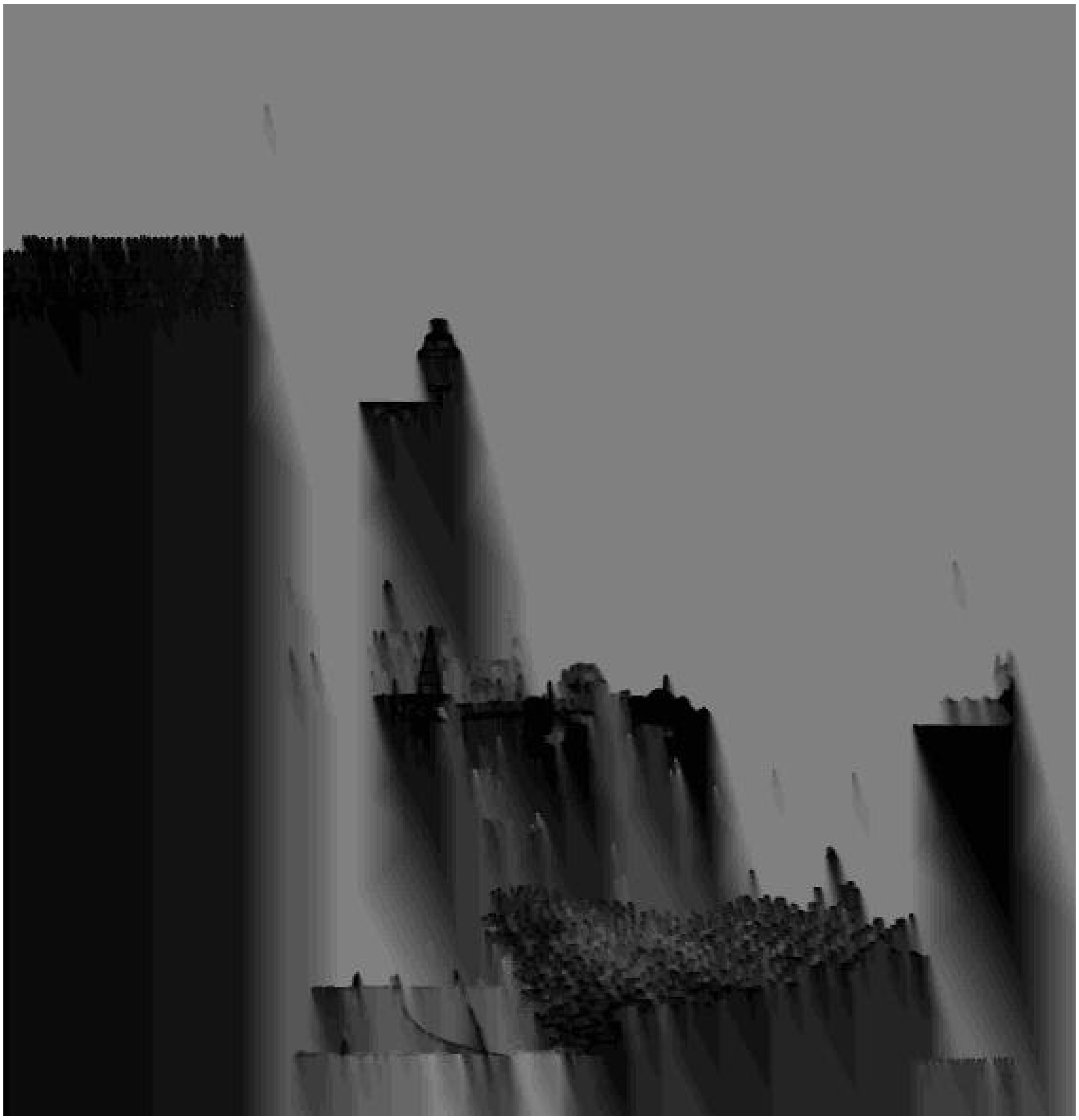
Charles Nègre



[illegible]

[illegible]





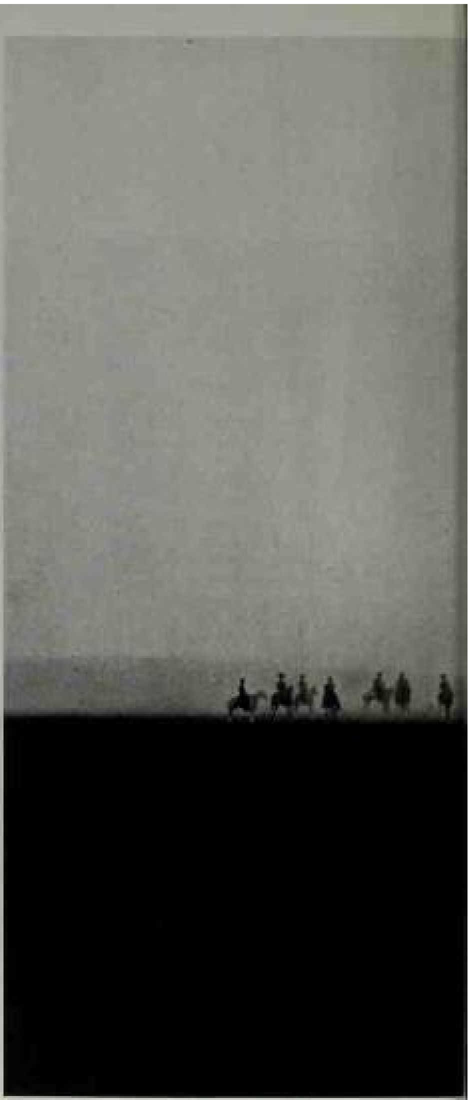
Gustave Le Gray

[illegible]

[illegible]

[illegible]

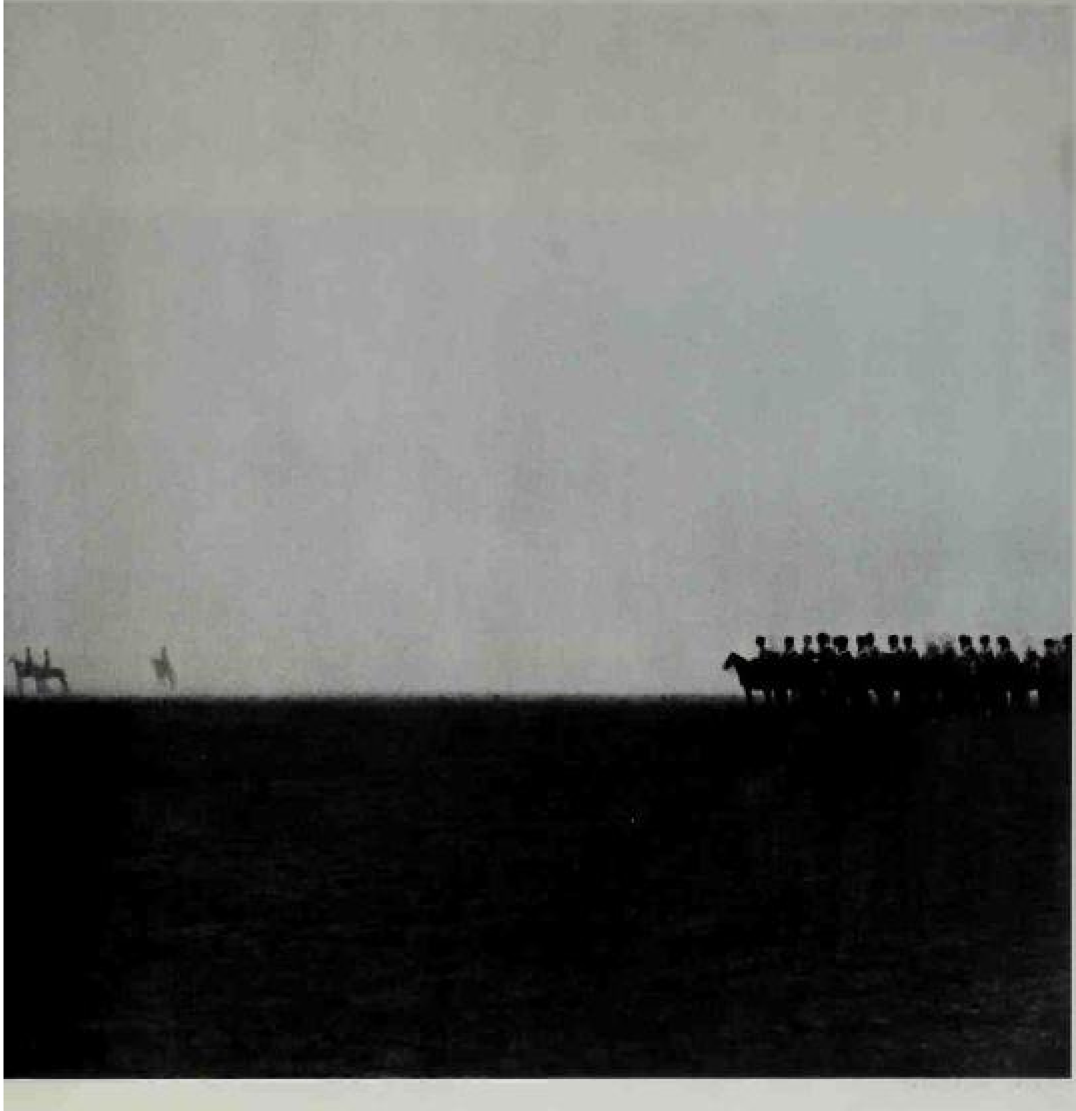
[illegible]



Gustave Le Gray

[illegible]

[illegible]

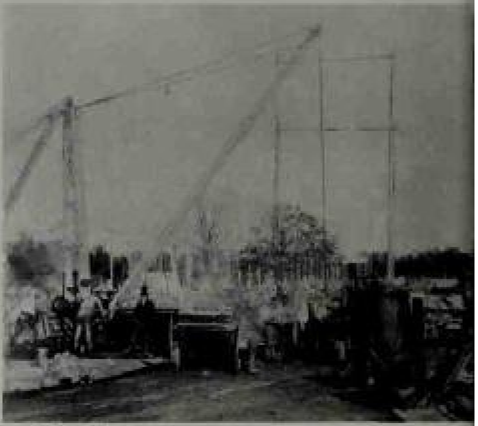


[illegible]

[illegible]

Philip Henry Delamotte

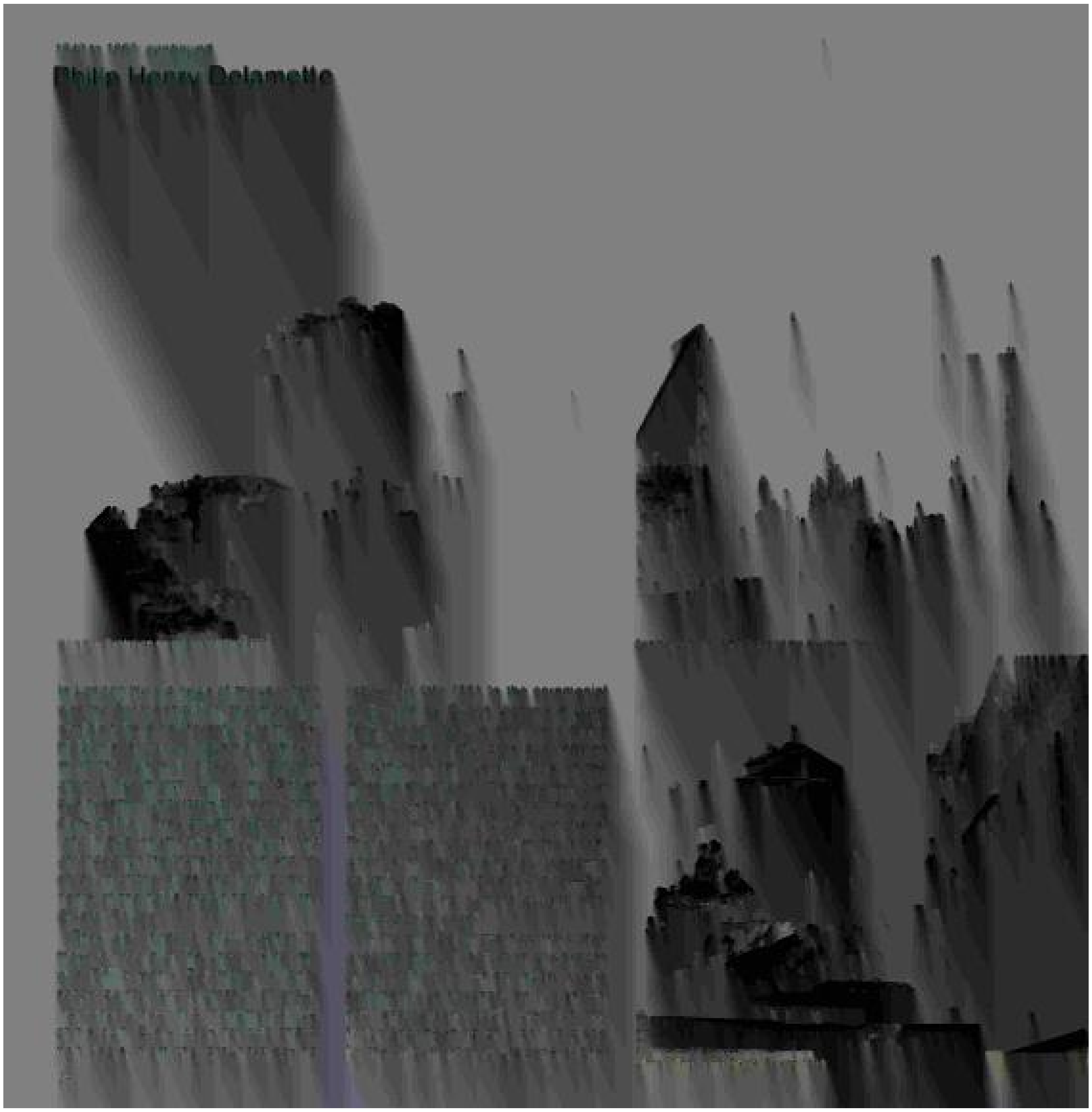
[illegible]

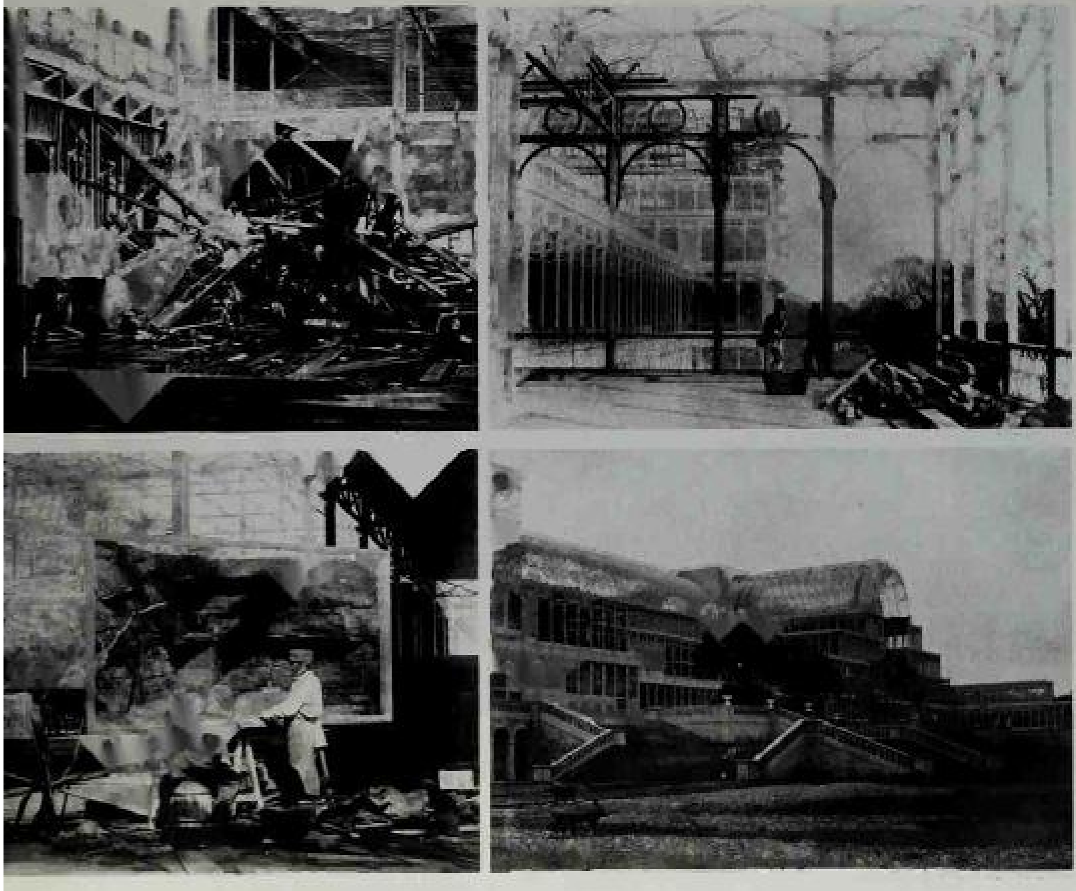


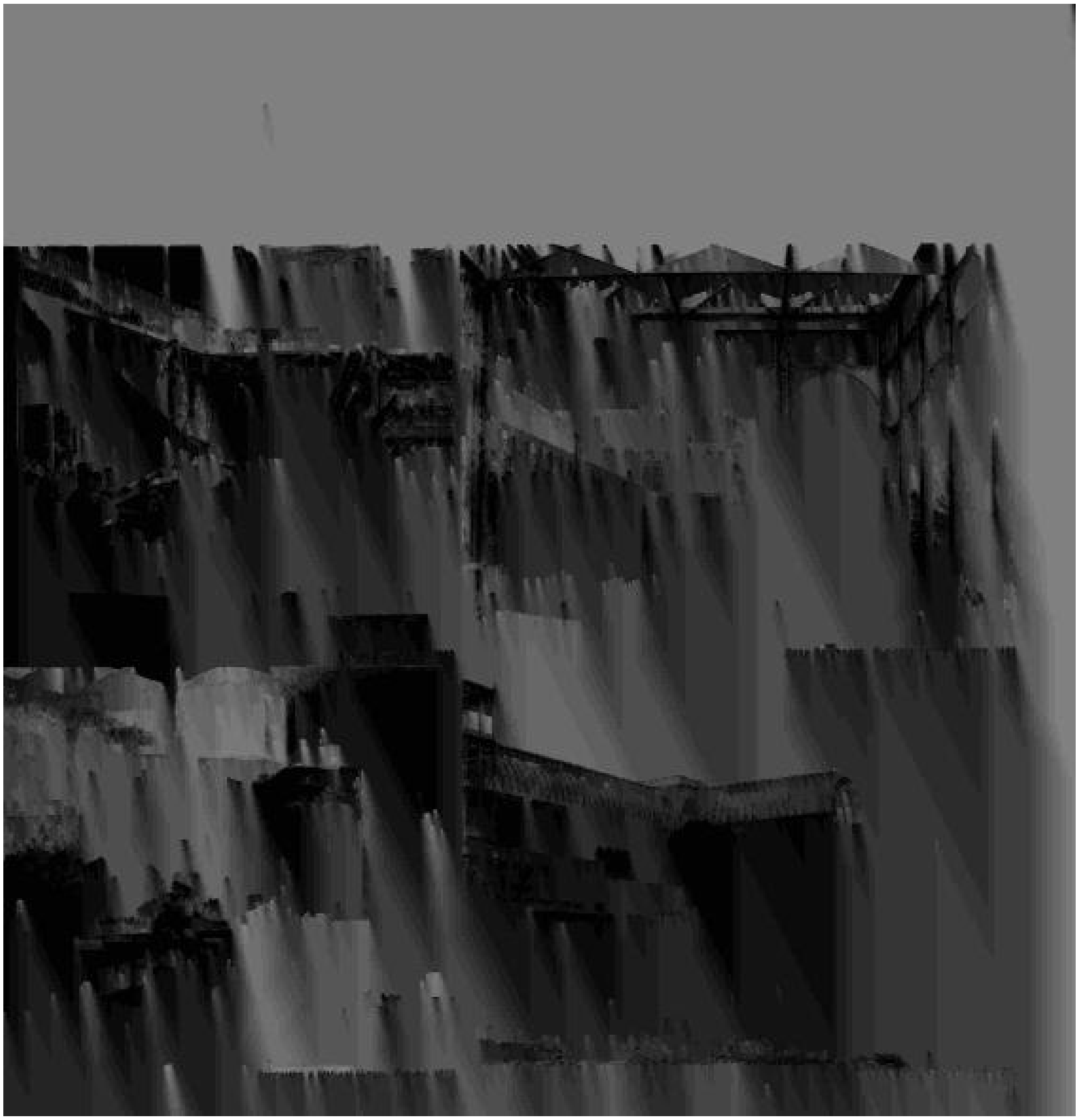
[illegible]

[illegible]

[illegible]


Philip Henry Delamotte





Thomas Keith

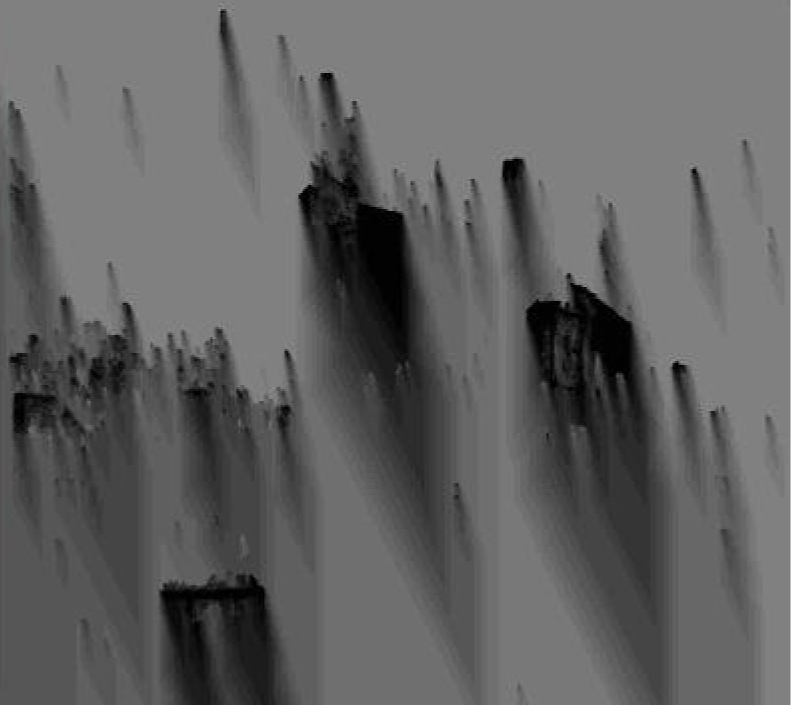
[illegible]

[illegible]

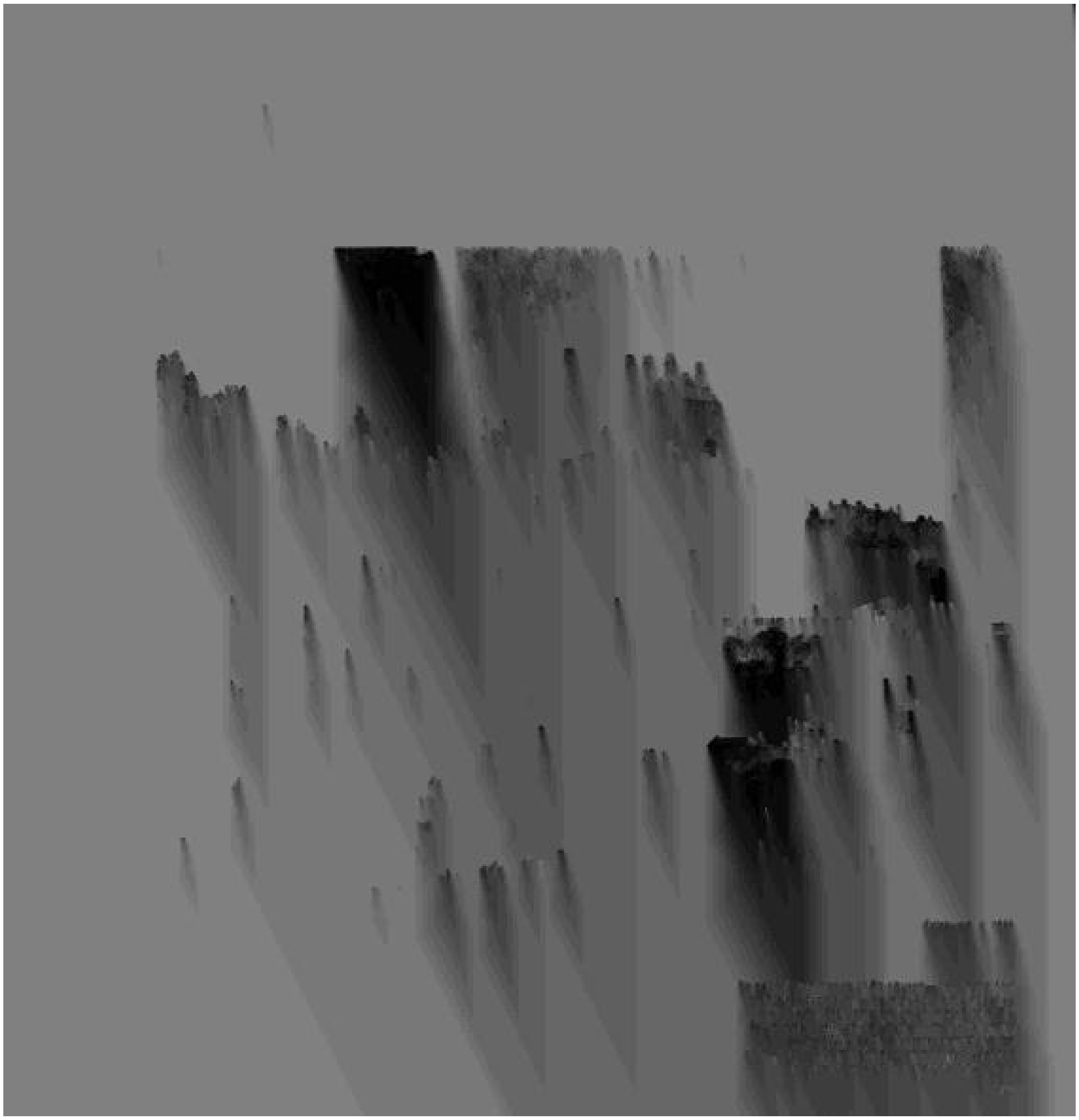
[illegible]

Thomas Keith

[illegible]



[illegible]



[illegible]

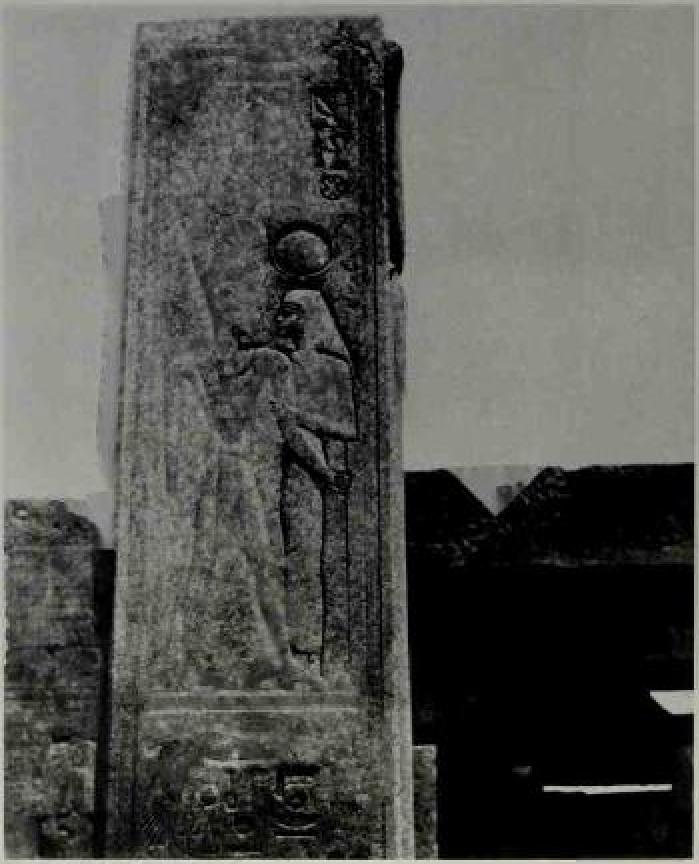
Maxime Du Camp

[illegible]

[illegible]

[illegible]

[illegible]

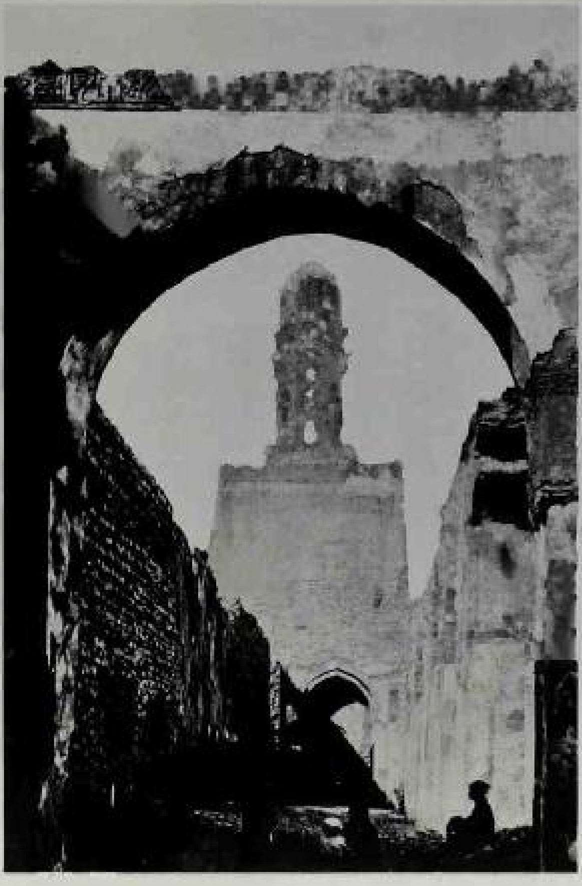


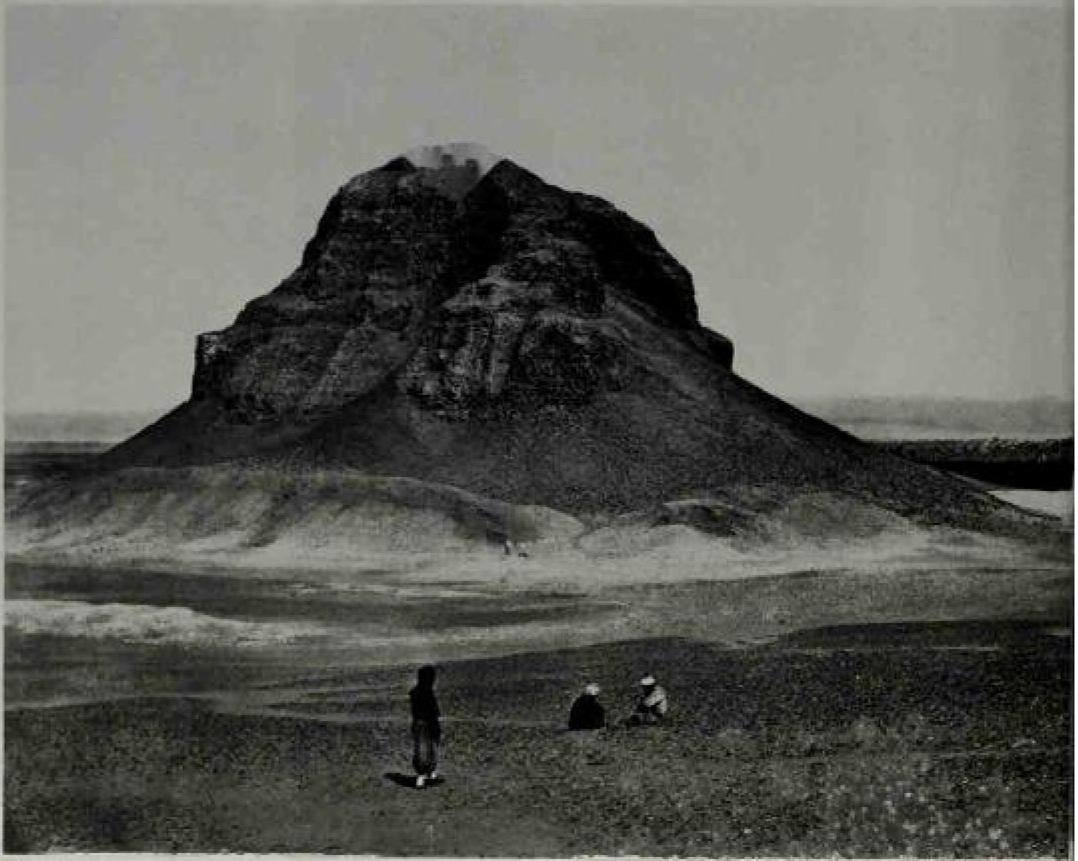
[illegible]

Maxime Du Camp

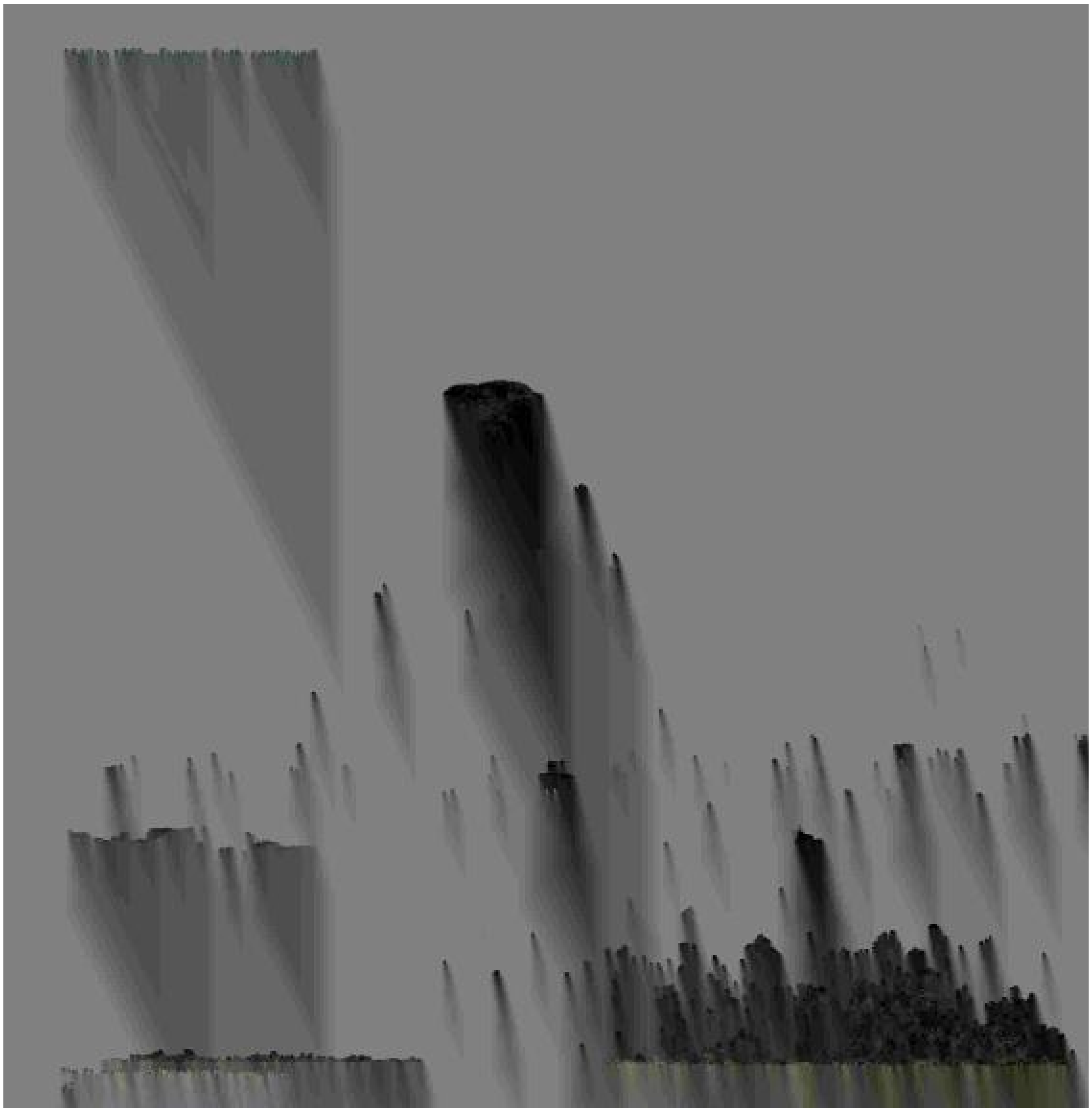
[illegible]

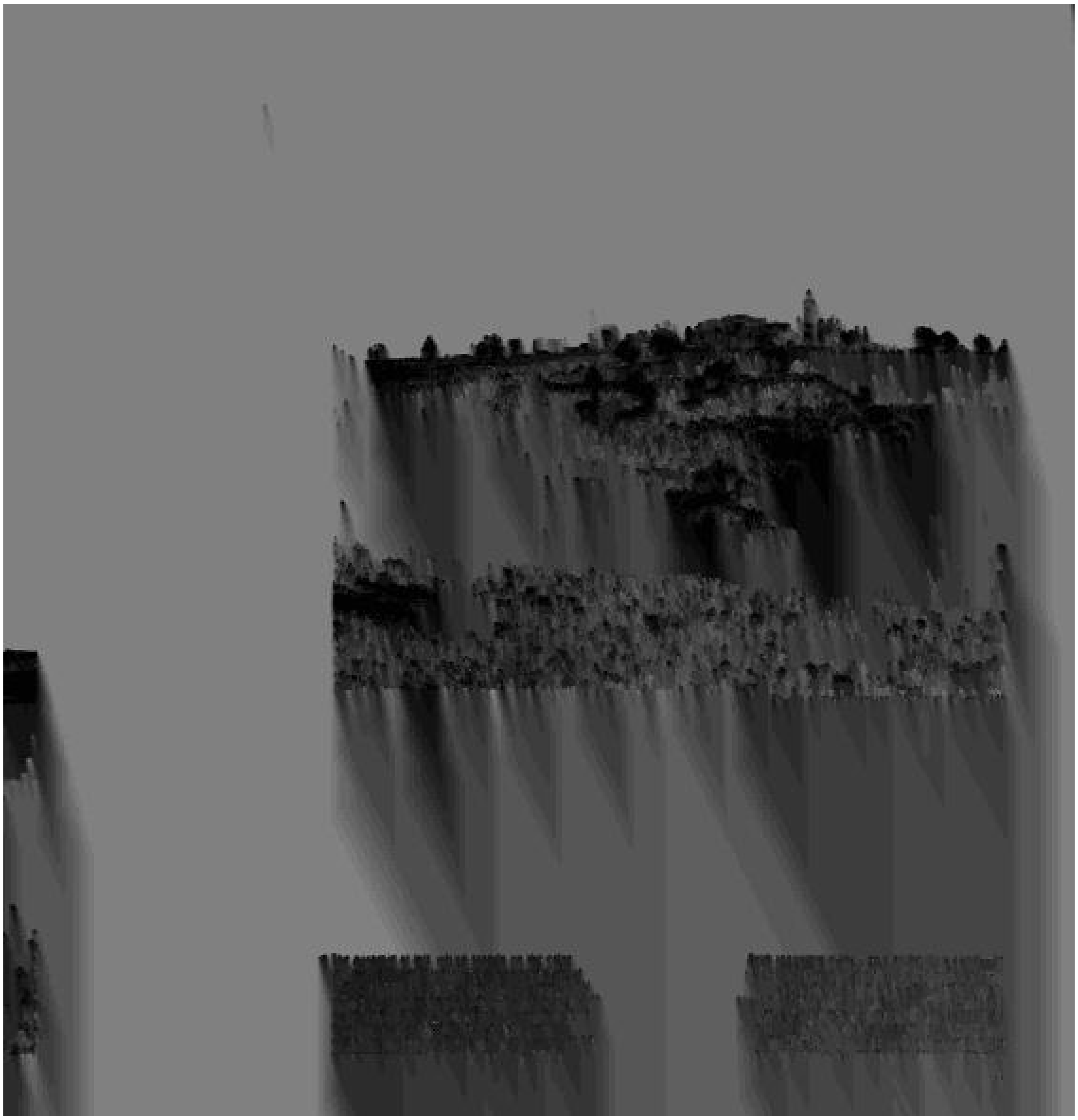
[illegible]





[illegible]

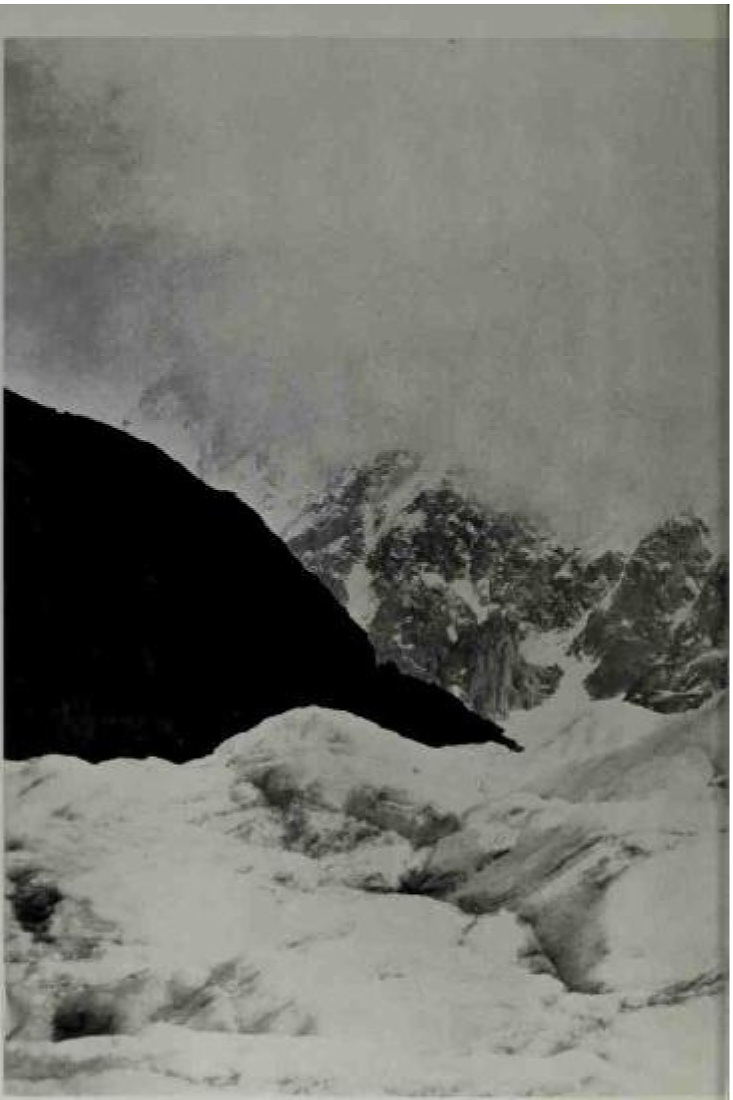




Louis Auguste Bisson and Auguste Rosalie Bisson

[illegible]

[illegible]



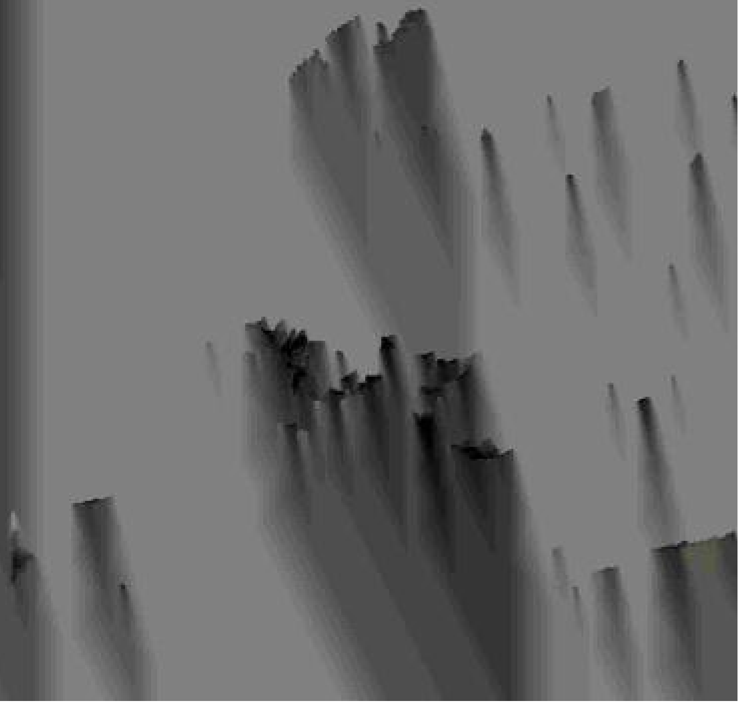
[illegible]

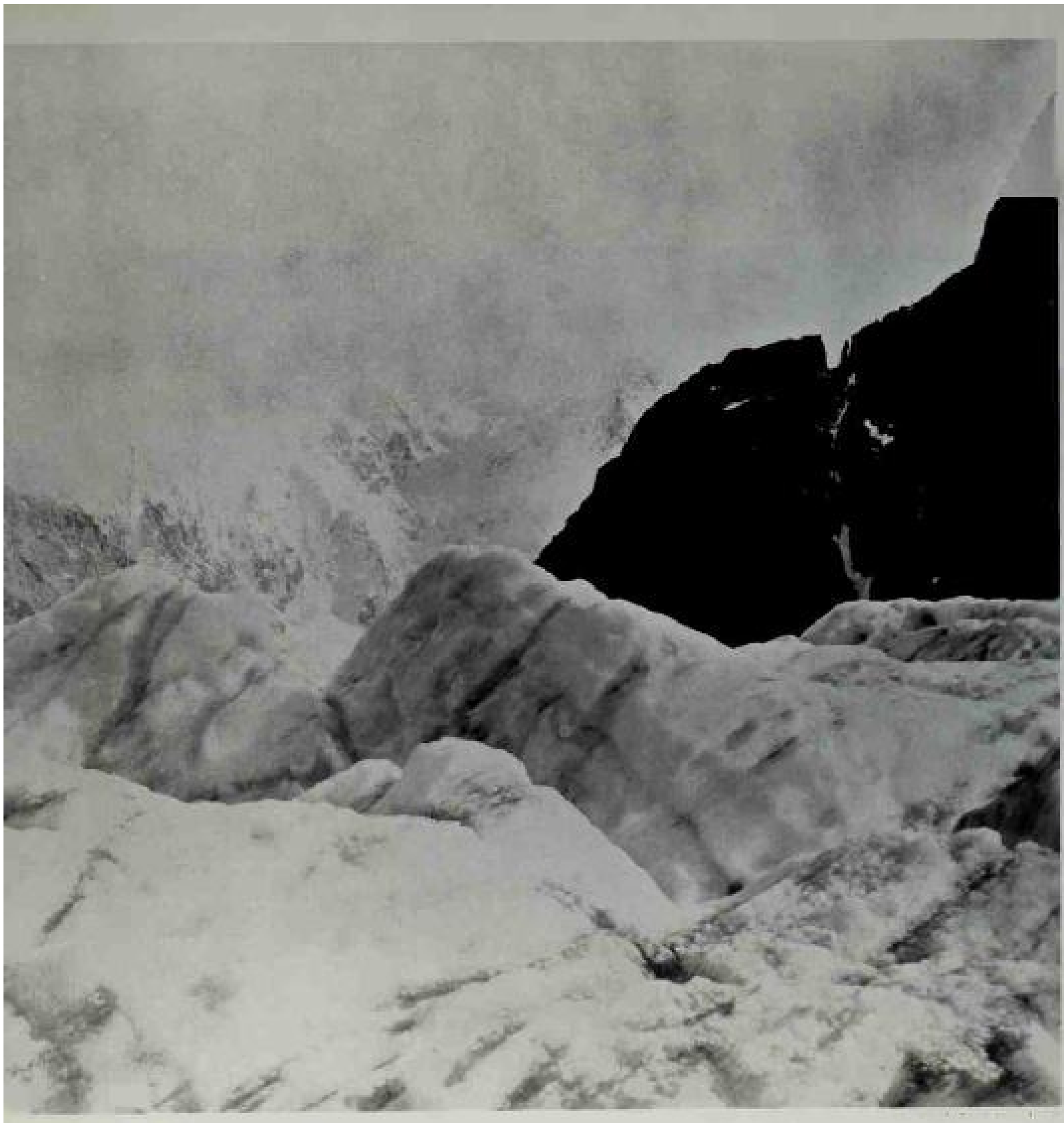
[illegible]

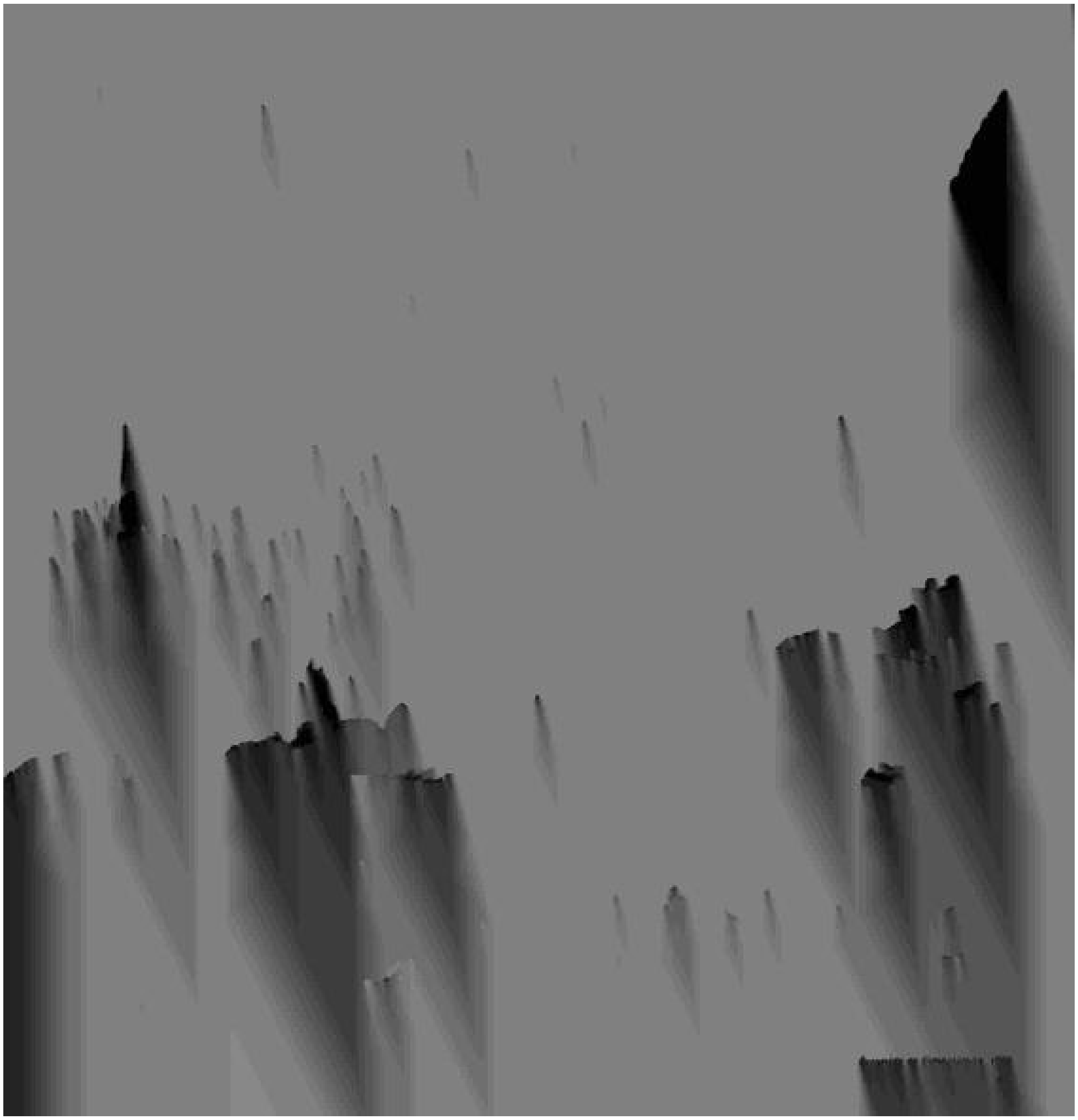
Louis Auguste Bisson and Auguste Rosalie Bisson

[illegible]

[illegible]







Roger Fenton

[illegible]

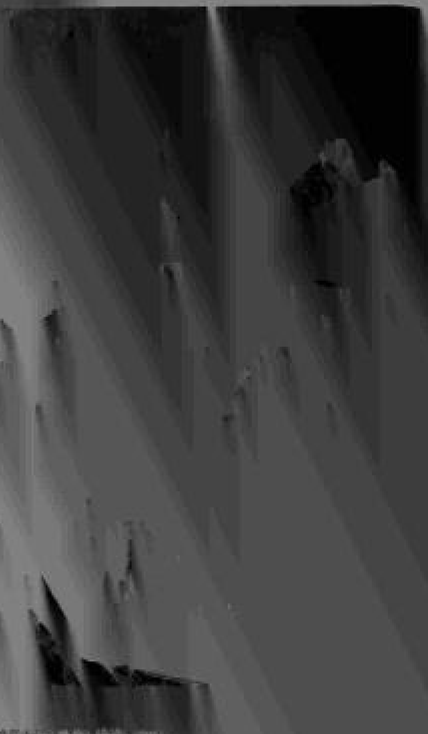
[illegible]

[illegible]

[illegible]

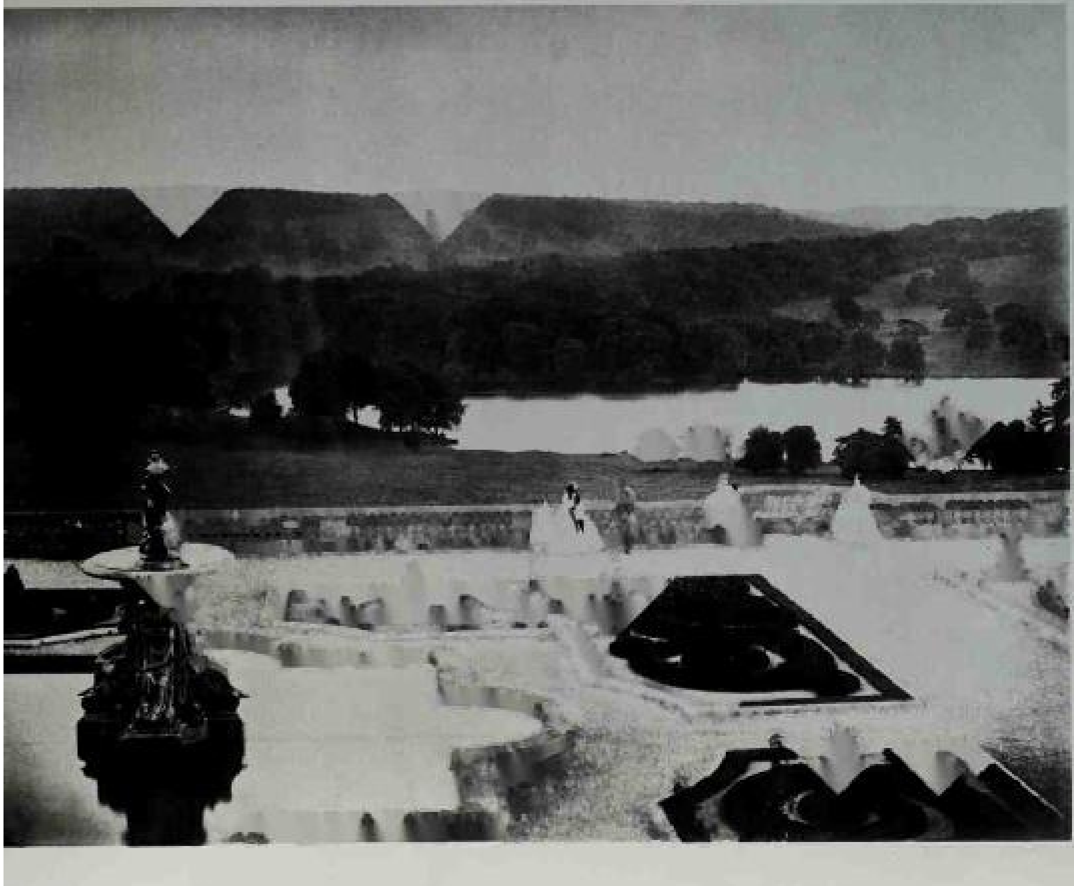
[illegible] continued

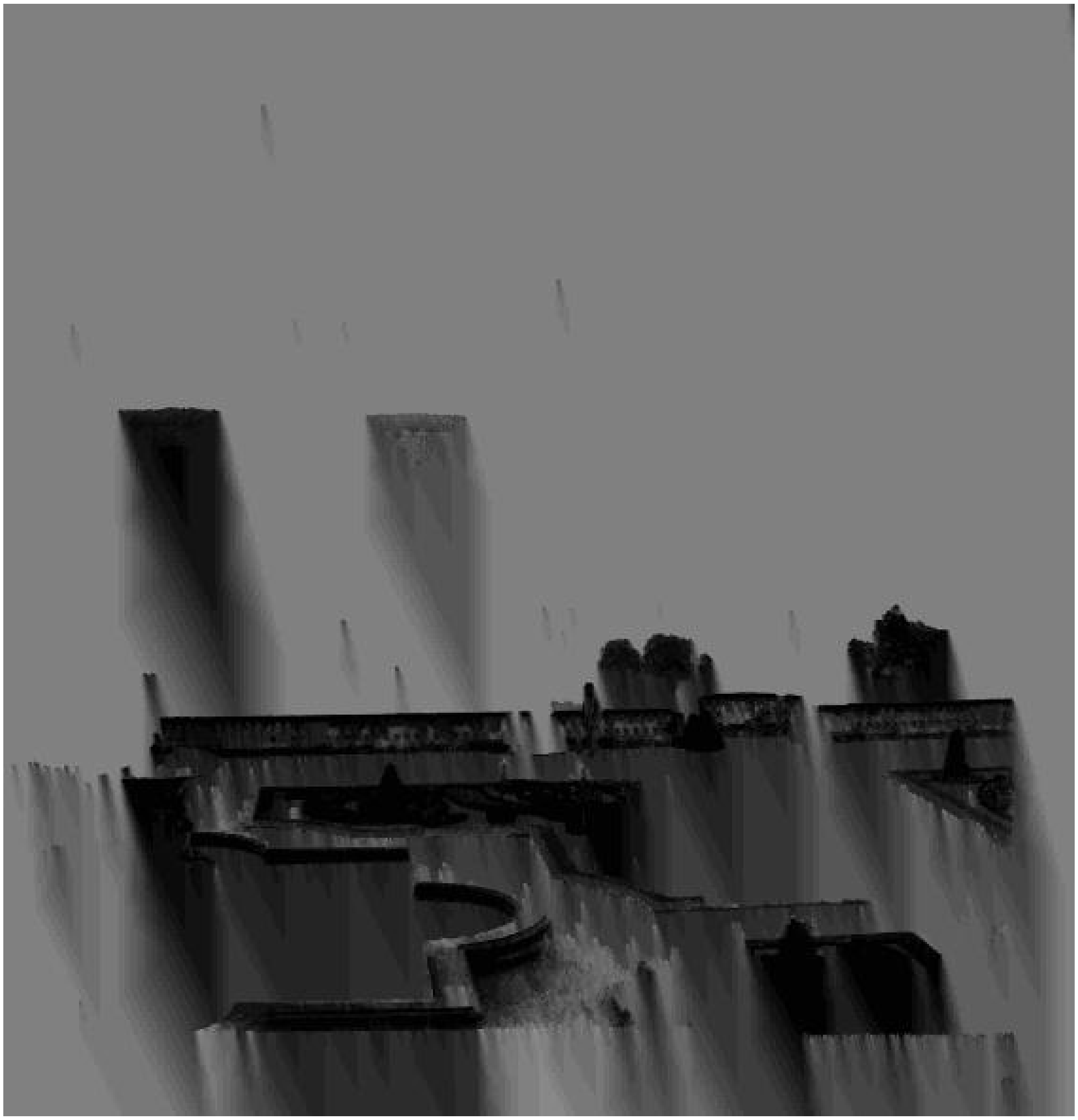
Roger Fenton

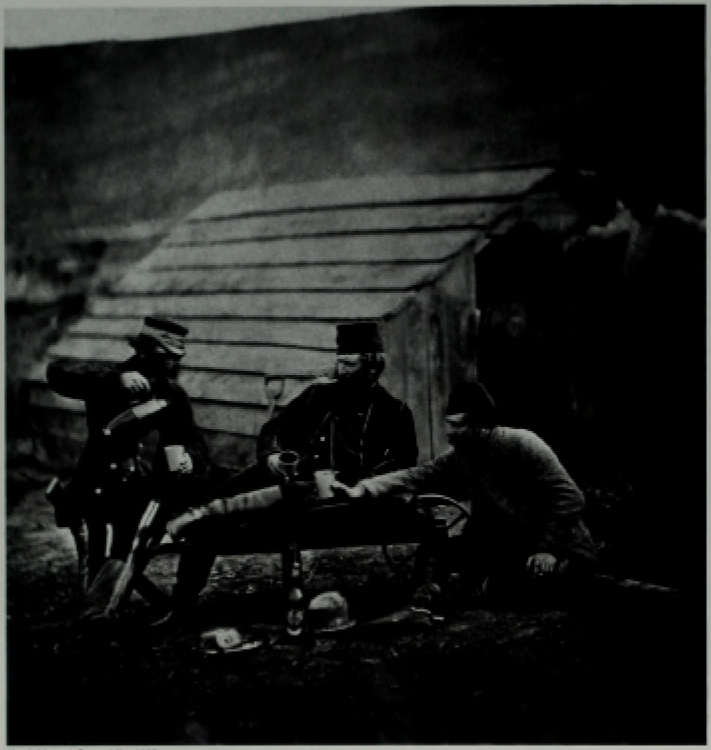


[illegible]

[illegible]







Hardships of Camp Life, 1855

Fenton set his camera for a lengthy exposure, then posed himself (center) and his assistants in front of it, near a Crimean War battlefield. The title he gave the picture was meant as irony; it underlines the special privileges he enjoyed, one of which was taking mess with the officers, complete with champagne and after-dinner cigars.

1860 to 1880

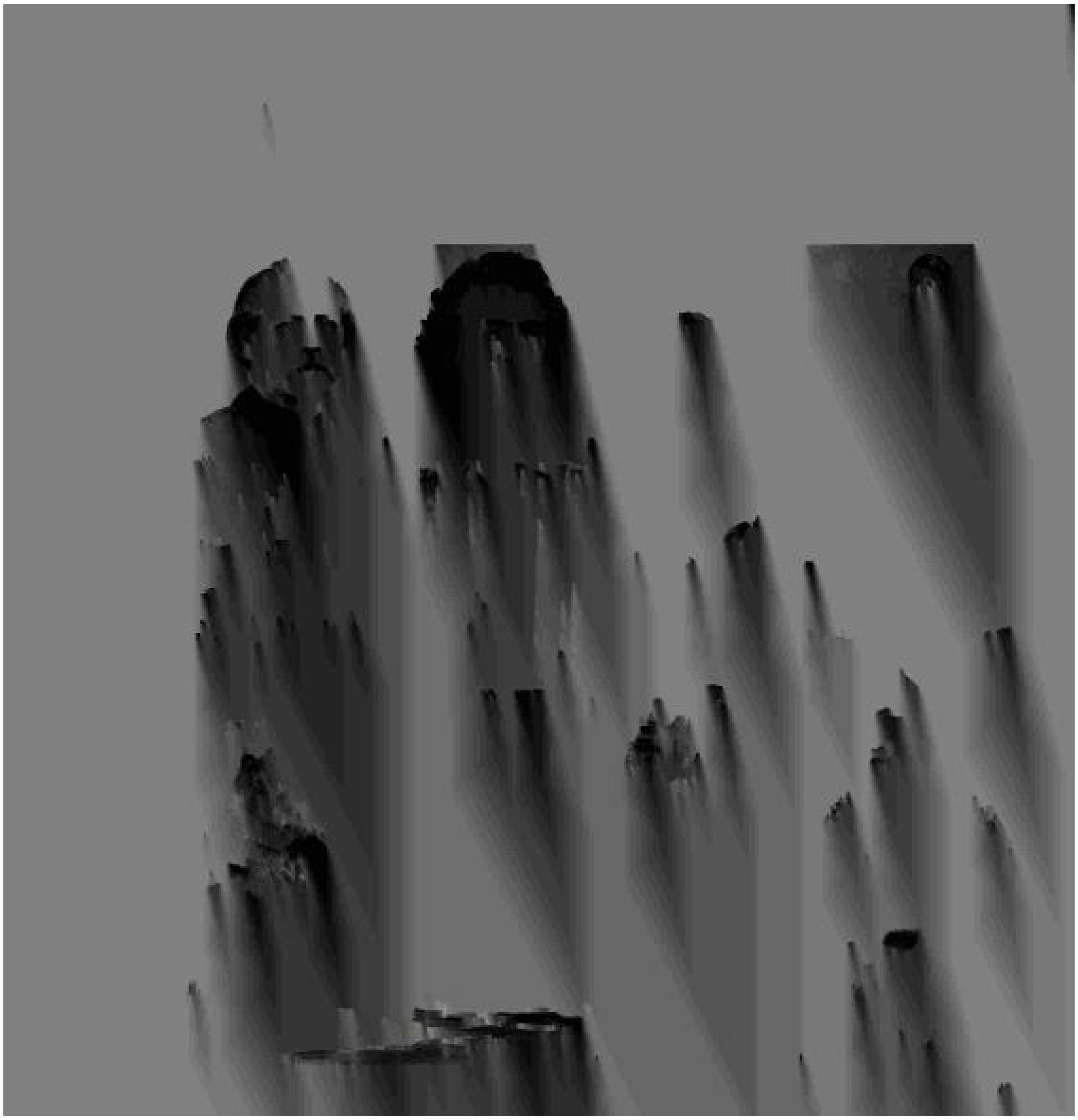
2

The Search for Photography's Role 50

Carlo Ponti 52
Charles Marville 53
Mathew B. Brady 56
Alexander Gardner 60
George N. Barnard 62
Timothy H. O'Sullivan 64
Nadar (Gaspard Félix Tournachon) 68
Étienne Carjat 70
Julia Margaret Cameron 72
Henry Peach Robinson 76
Oscar Gustave Rejlander 78
William Notman 81

Photographers represented in this chapter include: ►
Charles Marville|1
Mathew B. Brady|2
Alexander Gardner|3
Timothy H. O'Sullivan|4
Étienne Carjat|5
George N. Barnard|6
Nadar (Gaspard Félix Tournachon)|7
Julia Margaret Cameron|8
Henry Peach Robinson|9
Oscar Gustave Rejlander|10
William Notman|11
(Not shown is Carlo Ponti; no photograph
of him is known to exist.)

3
4
5
7
10
11



[illegible]

The Search for Photography's Role

[illegible]

[illegible]

[illegible]

[illegible]

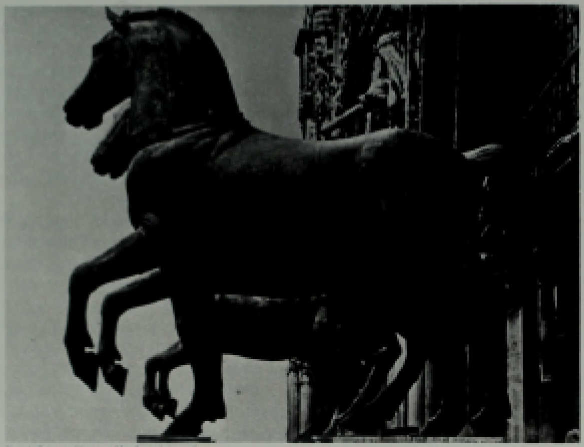
[illegible]

The Search for Photography's Role

[illegible]

was now much easier than it had been just a few years earlier, when a [illegible]

Carlo Ponti



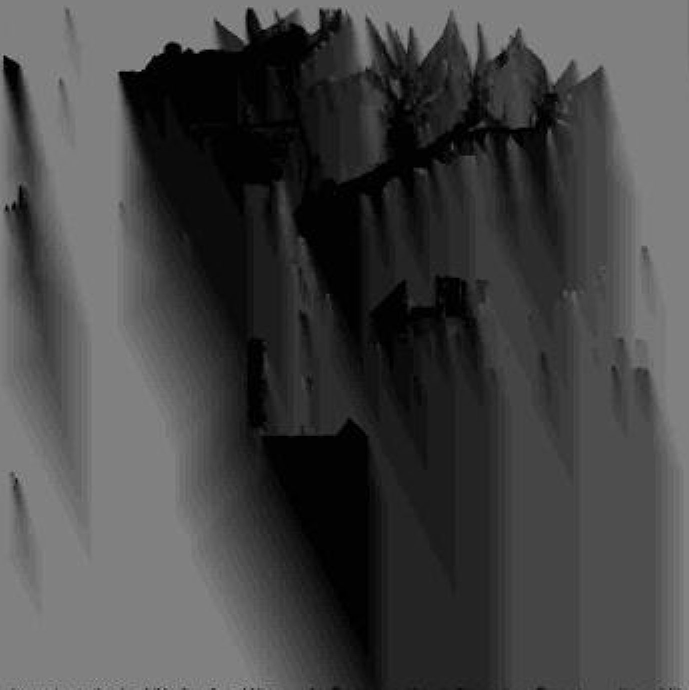
Greek Bronze Horses, Venice, date unknown

These four horses stand at the entrance to St. Mark's Basilica on the main square in Venice. But until Ponti lugged his heavy camera gear to the second story of St. Mark's and along the gallery on its façade, 19th Century Venetians had not seen close-up views of the horses and their fine Fourth Century B.C. detail. The gilded bronze figures, which stand about eight feet high, were cast in the time of Alexander the Great and brought from Constantinople to Italy by the Doge of Venice after the Fourth Crusade in 1204.

Nineteenth Century photographers relentlessly explored the world around them with their cameras, titillating the public with views not only of natural wonders and remote antiquities but also of often-missed details in their home cities—such as a soon-to-be-destroyed street in Paris *(opposite)*, or the majestic bronze horses high above St. Mark's Square in Venice *(above)*. The picture of the horses is the work of Carlo Ponti, who came to photography not by the usual route of chemistry or painting, but by way of instrument making. He was one of Italy's foremost optical craftsmen; he built and sold optical devices in his shop in Venice and in the 1860s was royal optician for the court of King Victor Emmanuel II.

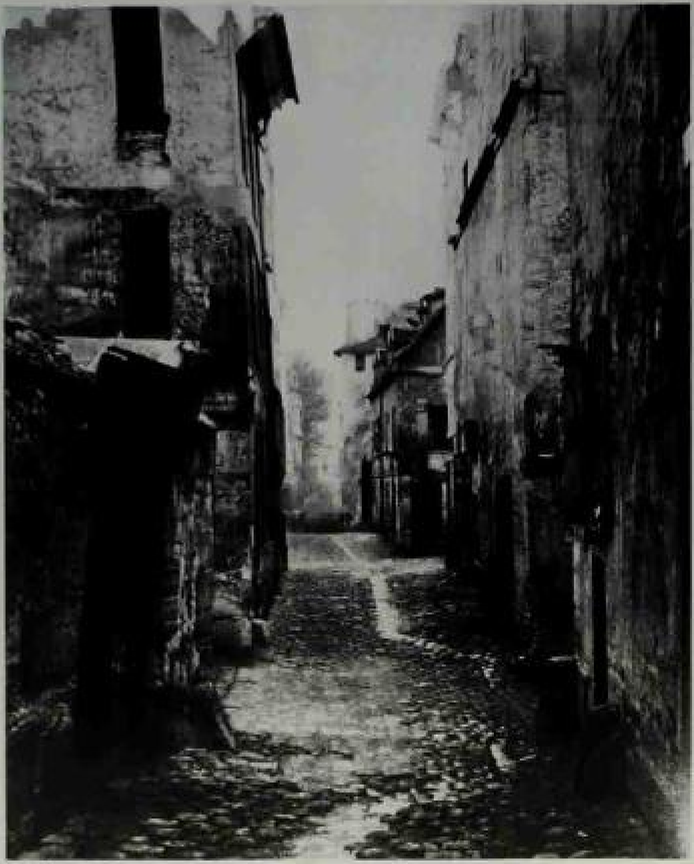
But the work for which Ponti is remembered today is his tasteful documentation of the cities of northern Italy, especially Venice. In 1865 he published a series of photographic albums called *Ricordo di Venezia* (Souvenir of Venice), in which he combined his own pictures with those of several contemporary photographers to show Venice in aspects both small and grandiose—the Grand Canal with its ornamented Renaissance palaces, the hidden alleys with little bridges and footpaths, panoramic views and faithful renditions of the ancient city's architectural details.

[illegible]



[illegible]

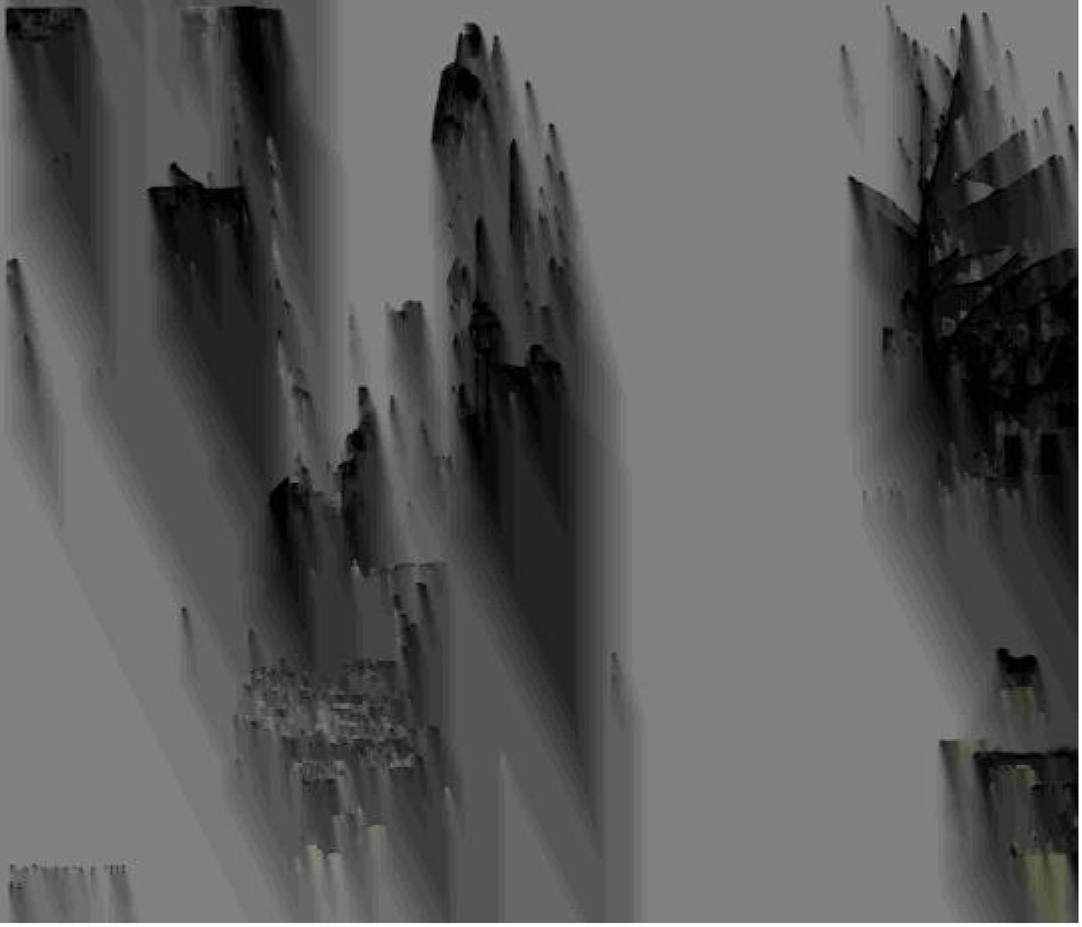
[illegible]



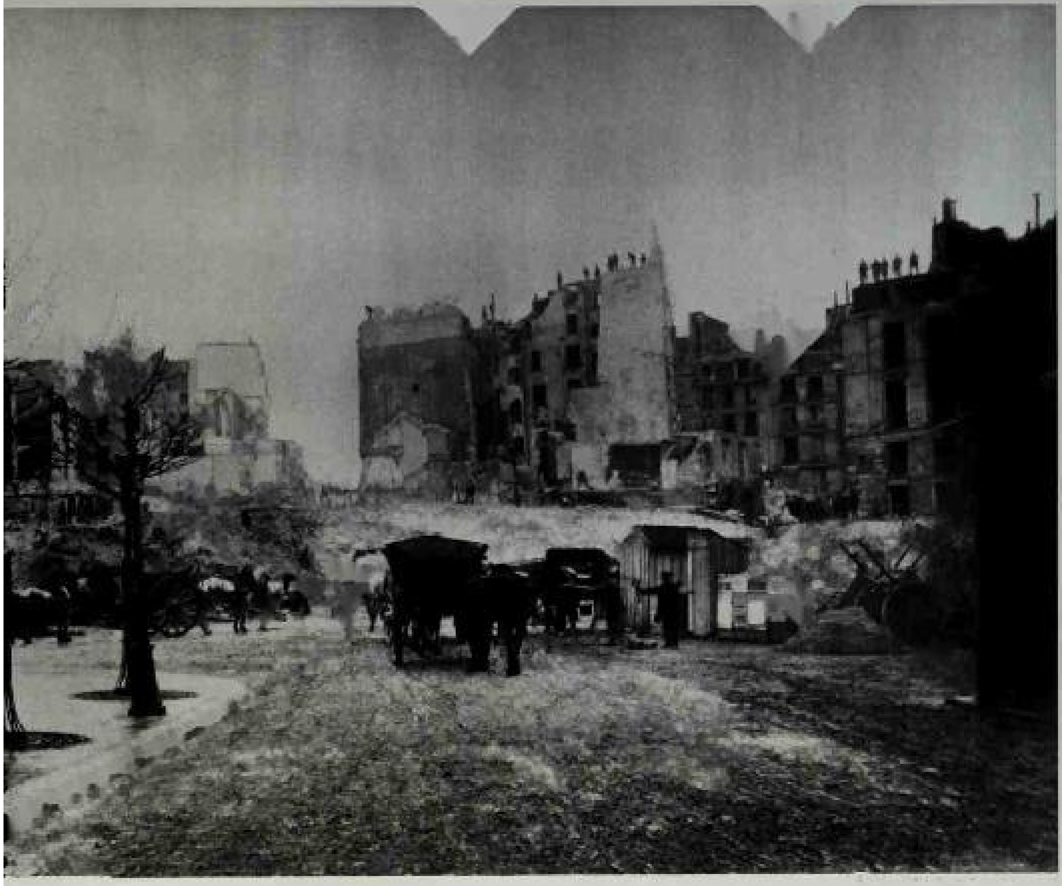
[illegible]

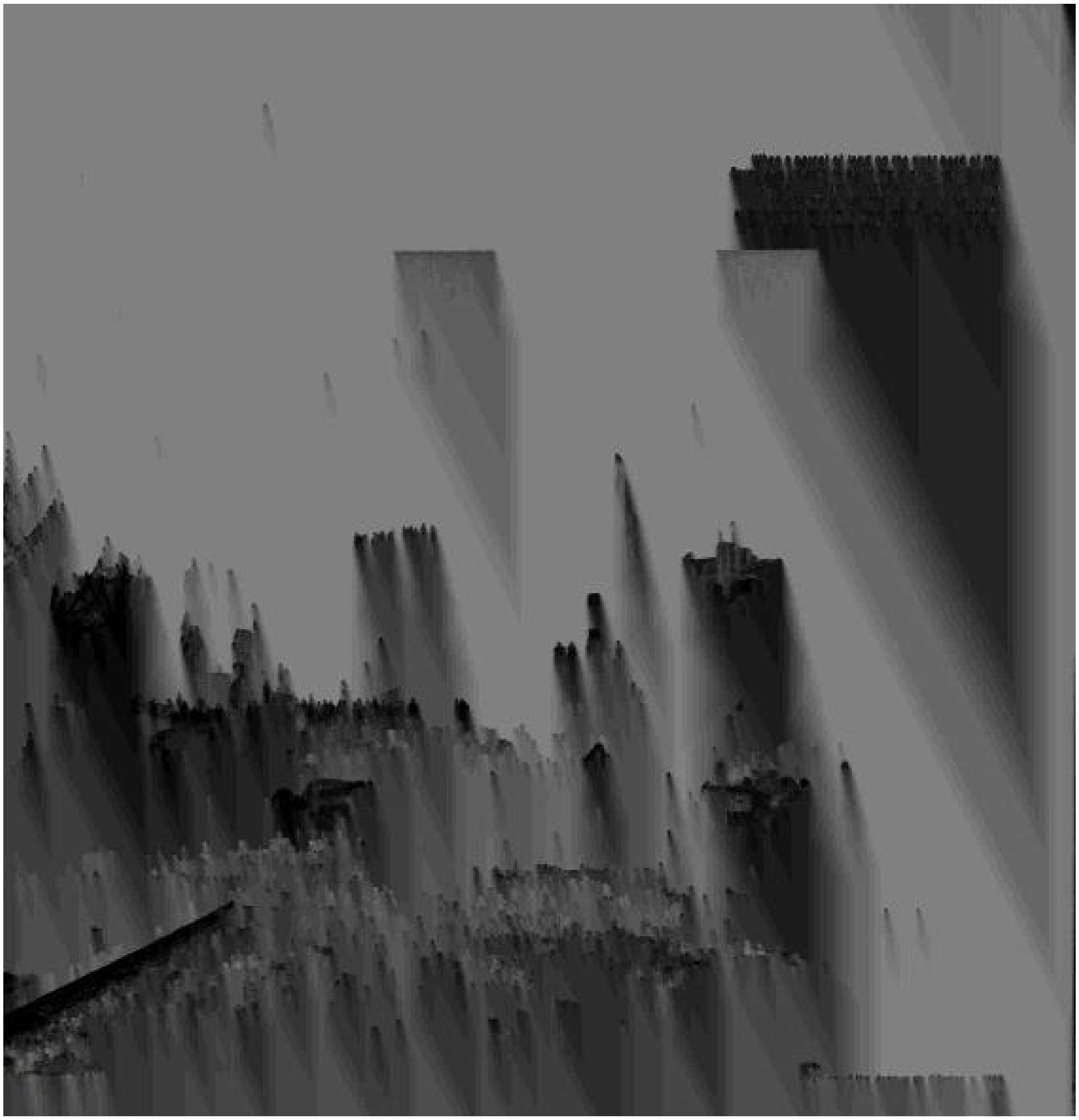
1860 to 1880—Charles Melville continued

[illegible]



[illegible]





Mathew B. Brady

While European photographers were recording the look of their cities, [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

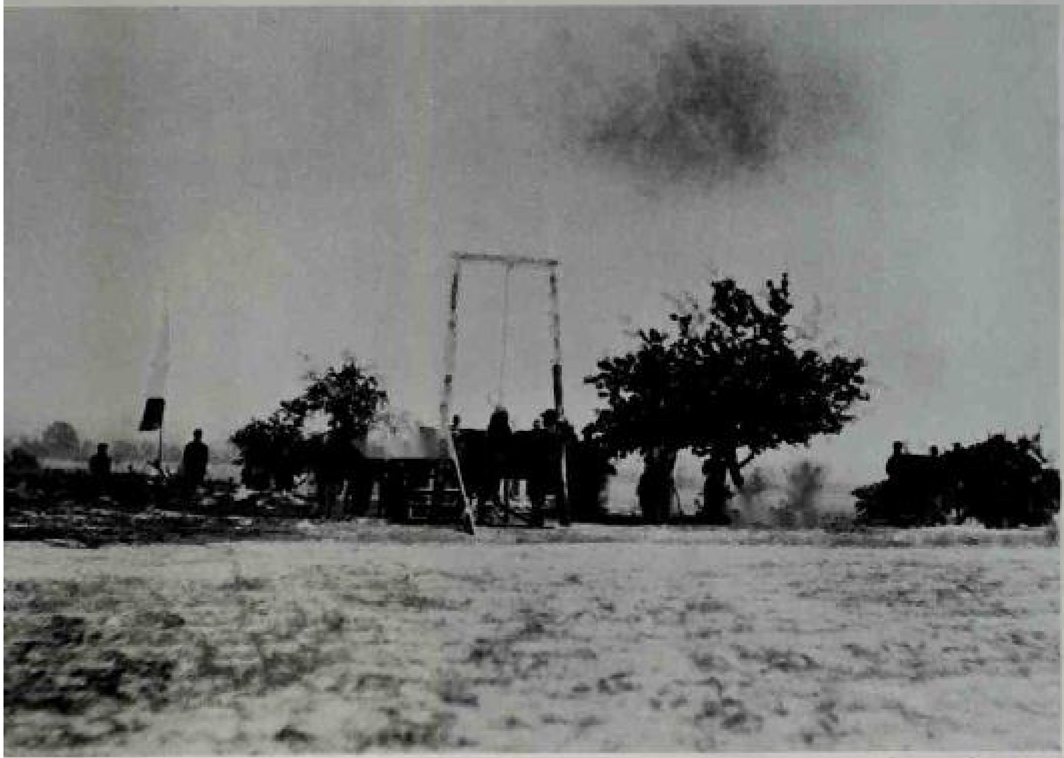
[illegible]

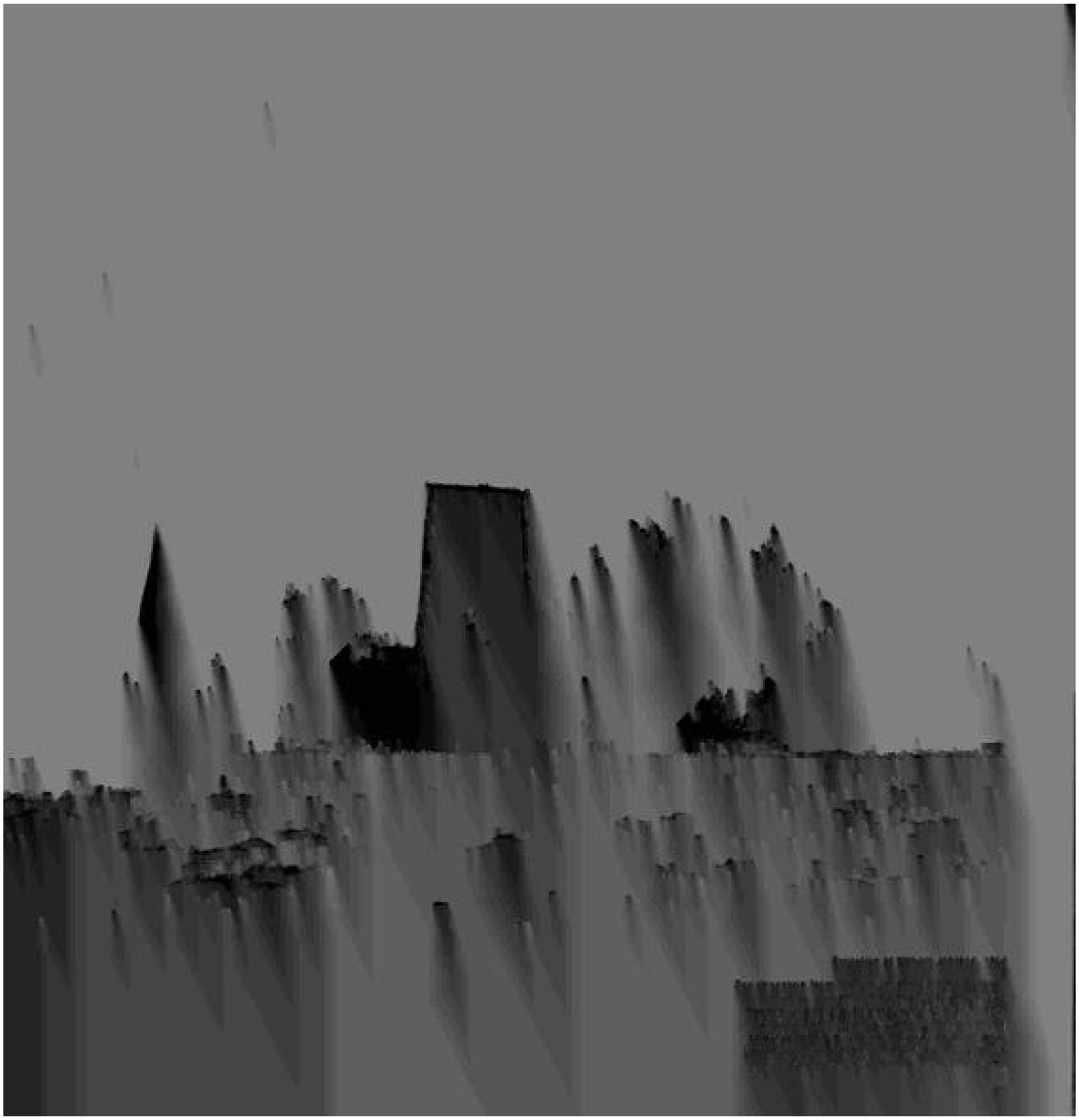
[illegible] to [illegible], continued

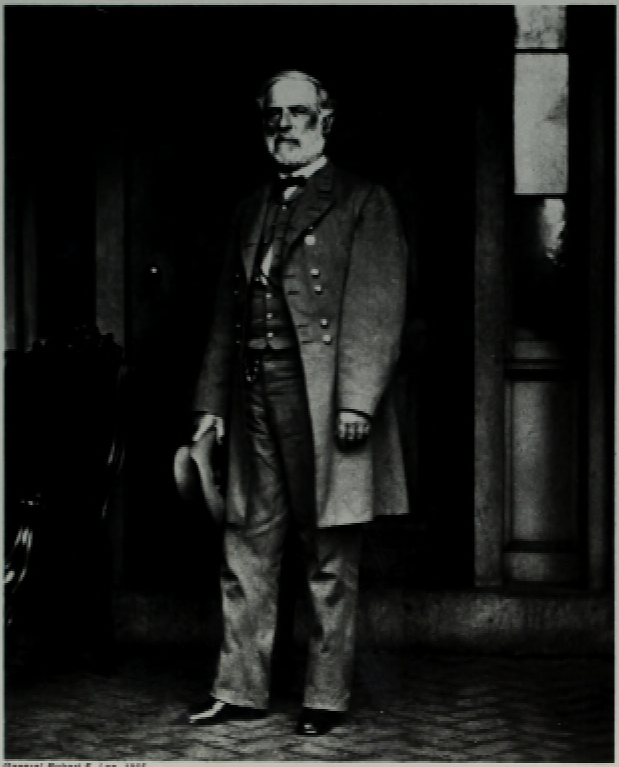
Mathew B. Brady

[illegible]

[illegible]

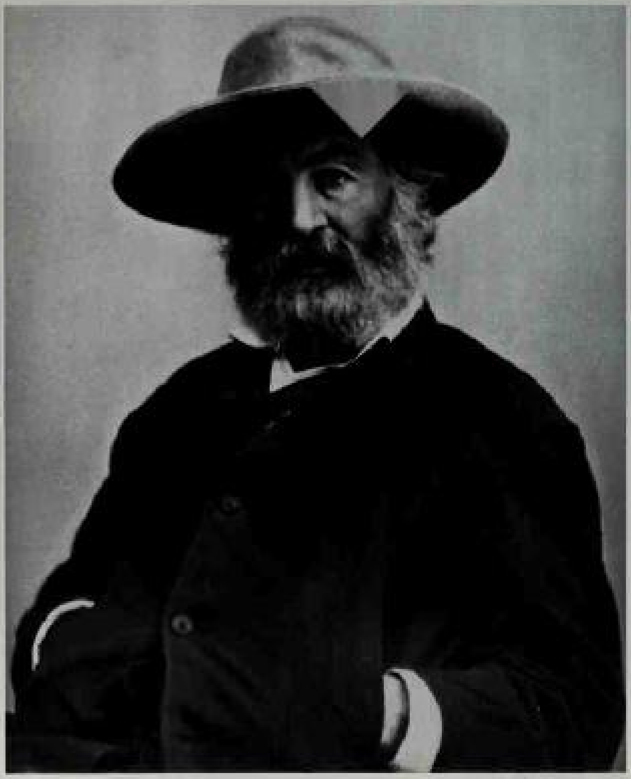


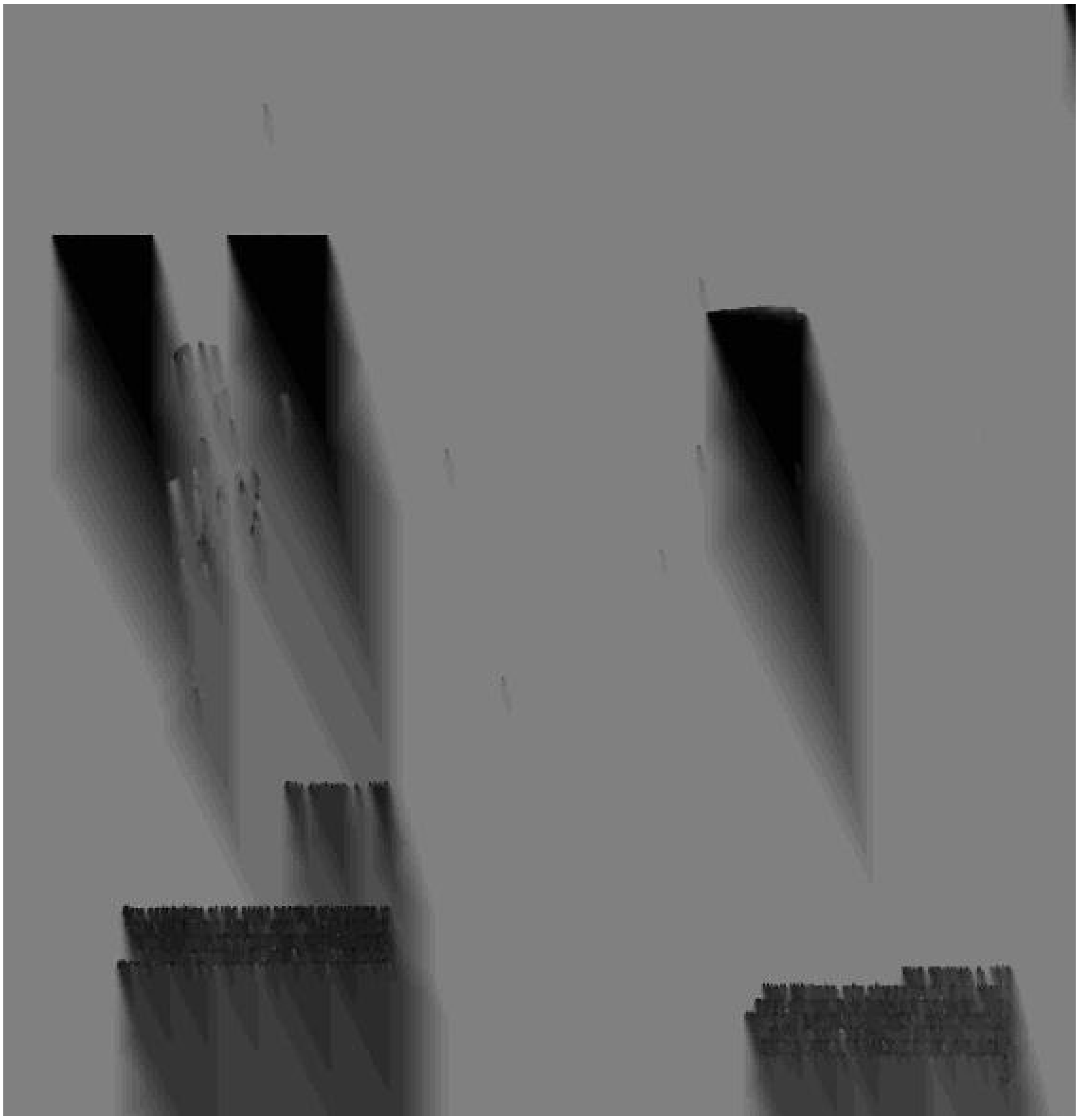




General *Robert E. Lee*, 1865

Strong in defeat, Confederate leader General Robert E. Lee stands under the back porch of his home in Richmond 11 days after he surrendered to Union General Ulysses Grant in 1865. Not surprisingly, he was reluctant to pose and did so only when pressed by Brady, an old friend.





[illegible]

[illegible]

[illegible]

Alexander Gardner

[illegible]

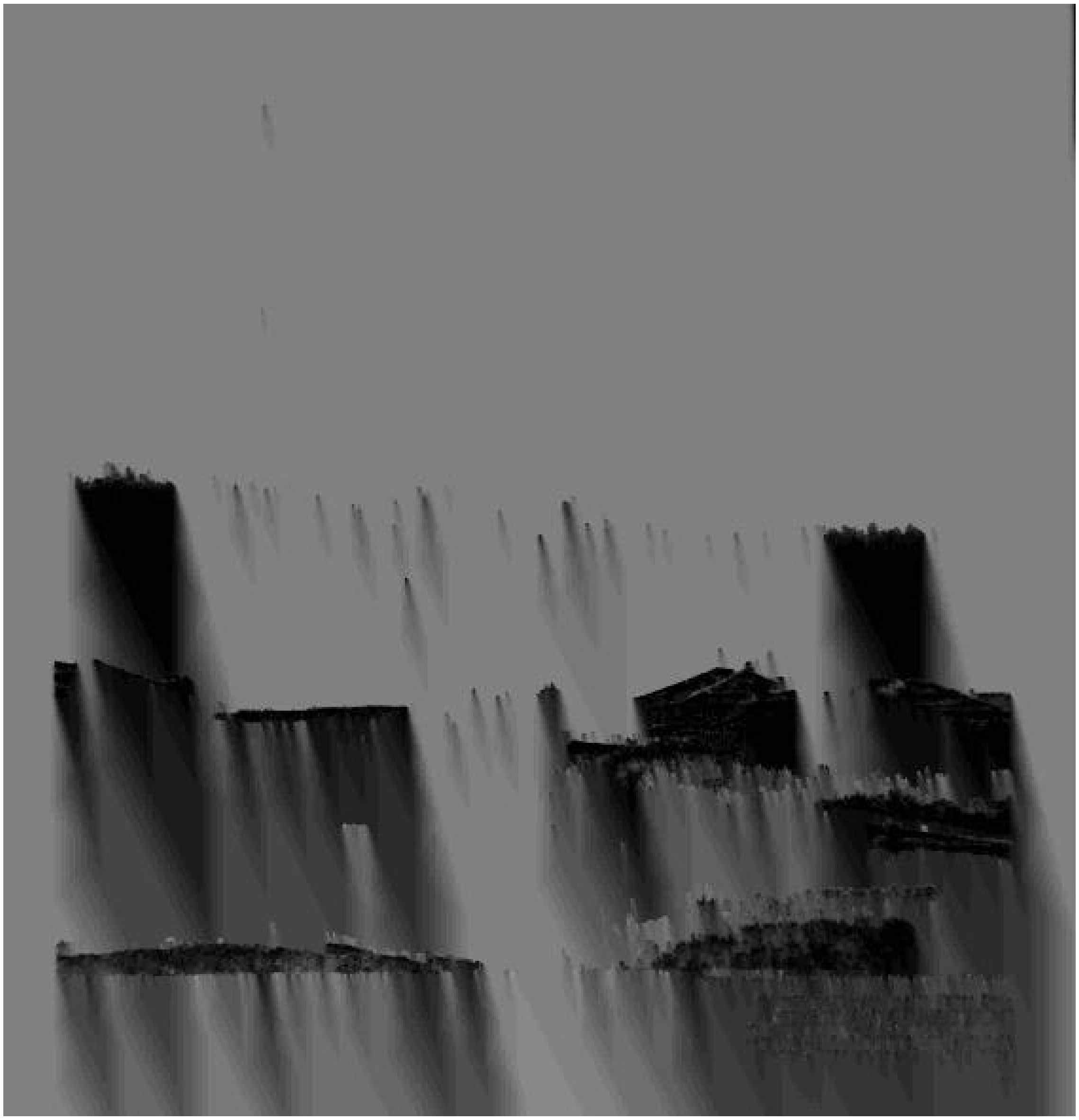
[illegible]

[illegible]

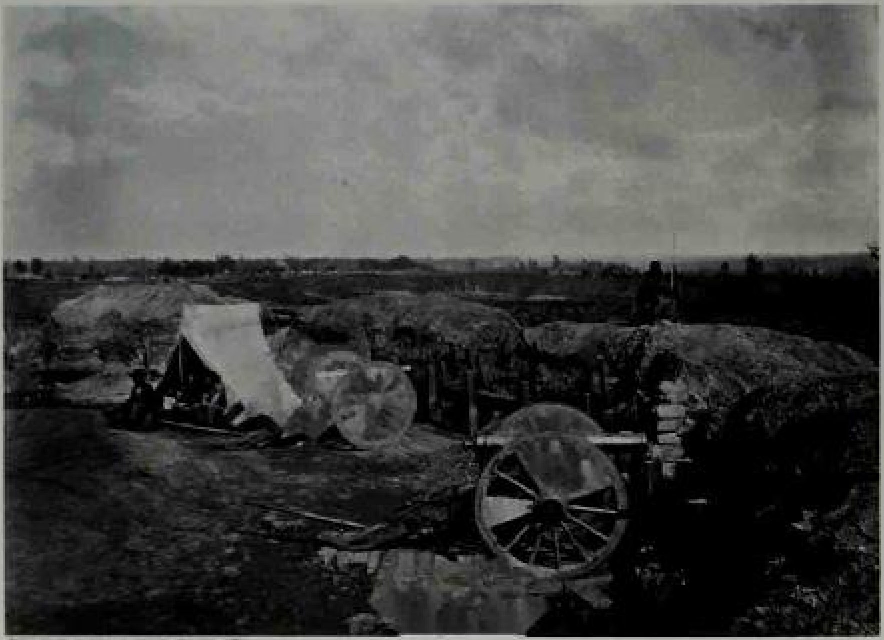
Alexander Gardner

[illegible]

Mathew Brady's principal competitor [illegible]



George N. Barnard



[illegible]

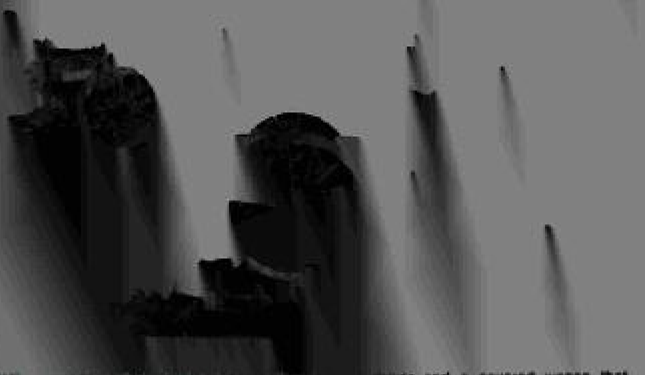
In the autumn of 1864, when General William Tecumseh Sherman marched through Georgia with 60,000 men, he [illegible] an official photographer in the person of George N. Barnard [illegible]

[illegible]

[illegible]

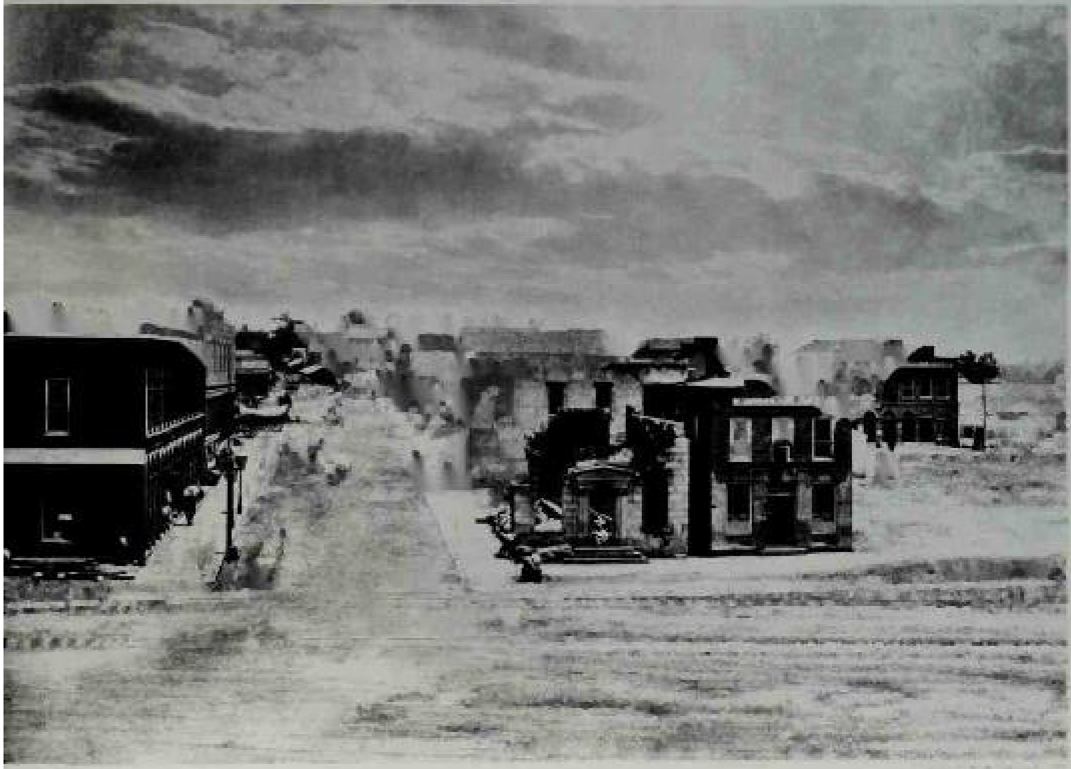
[illegible] continued

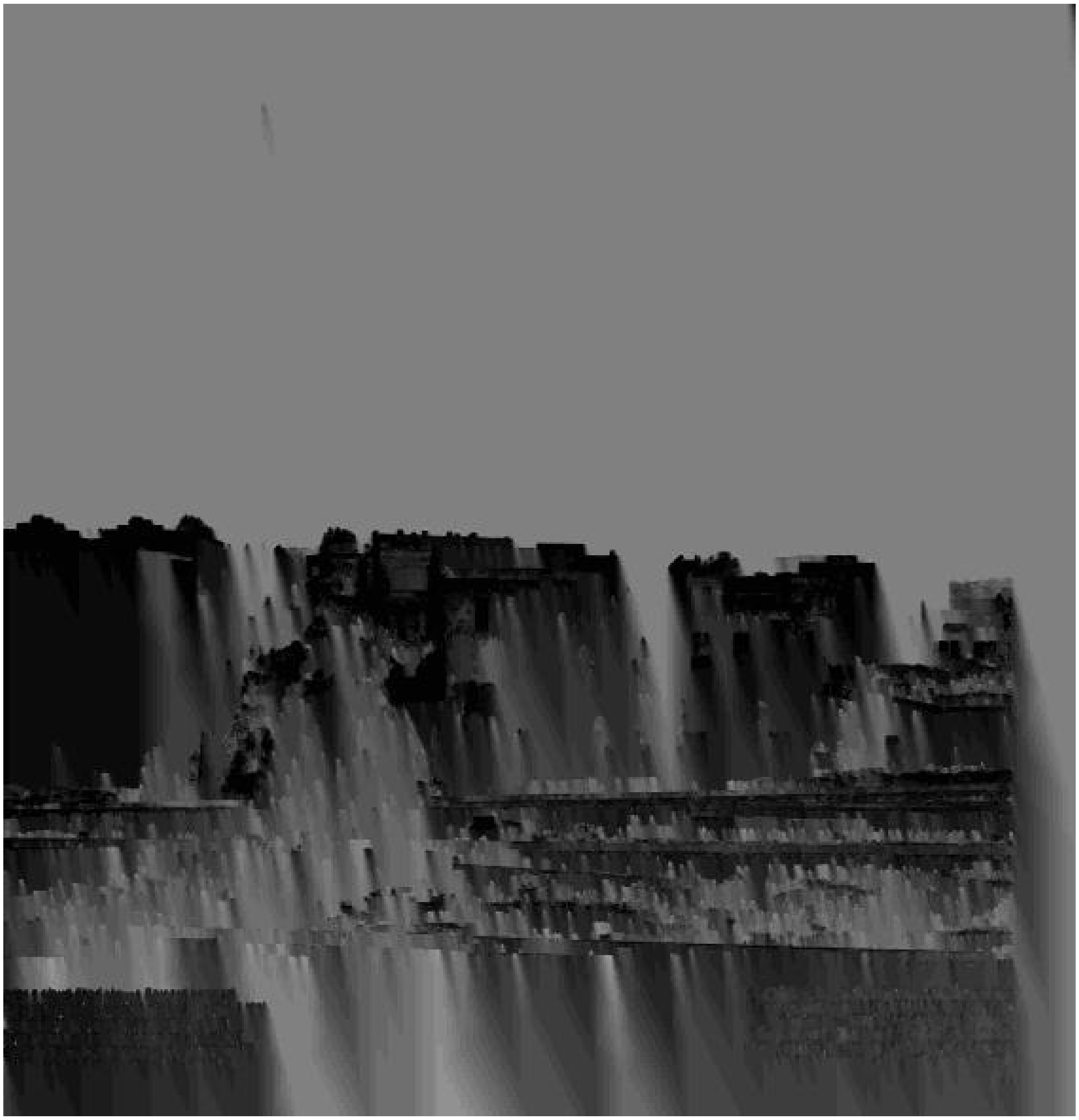
George N. Barnard



[illegible]

[illegible]





[illegible]

Timothy H. O'Sullivan

[illegible]

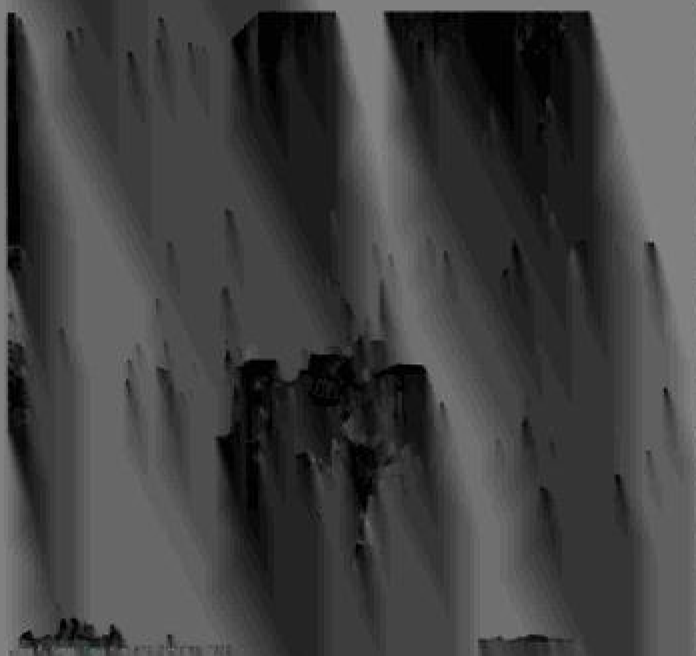
[illegible]

[illegible]

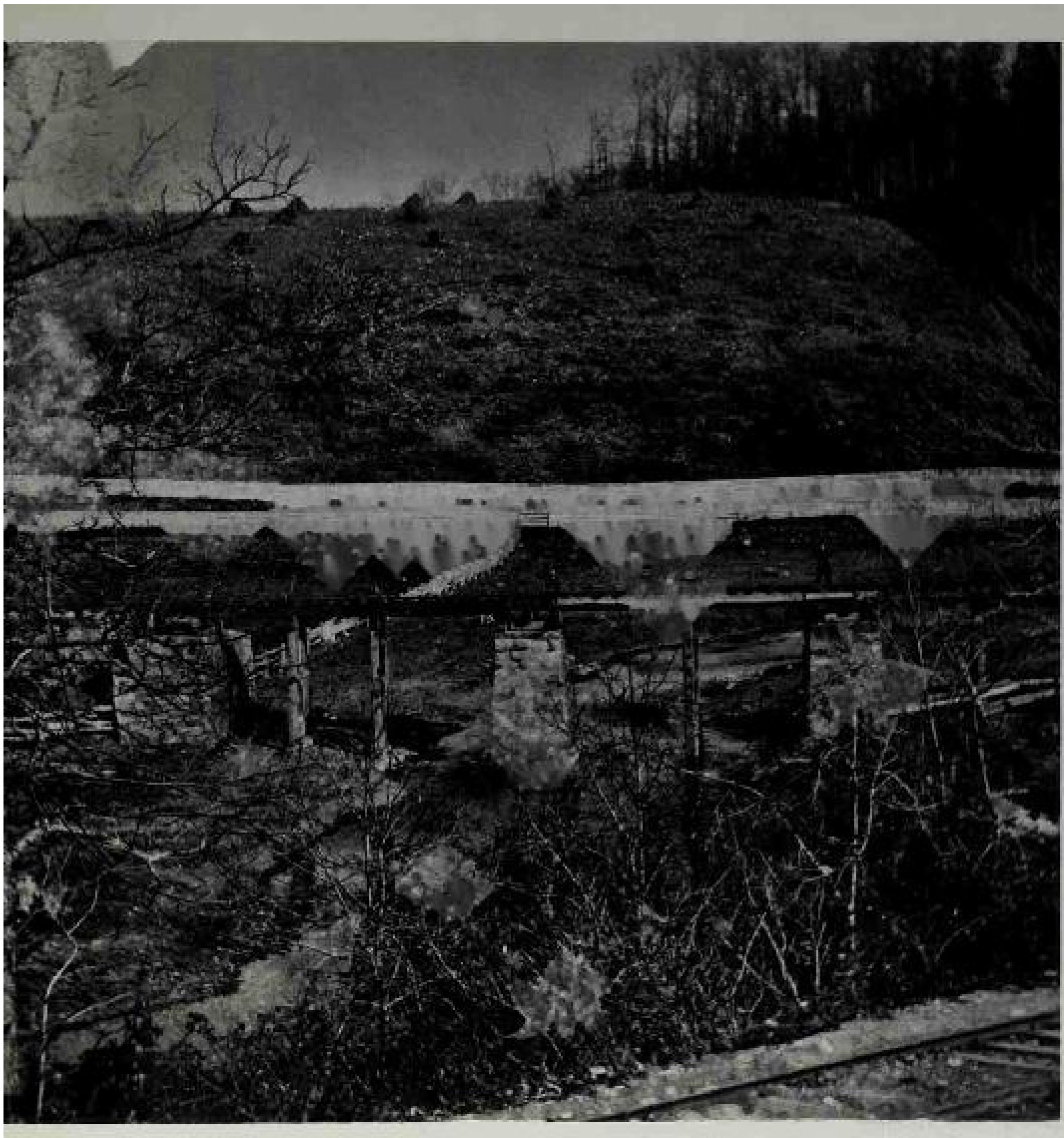
[illegible]

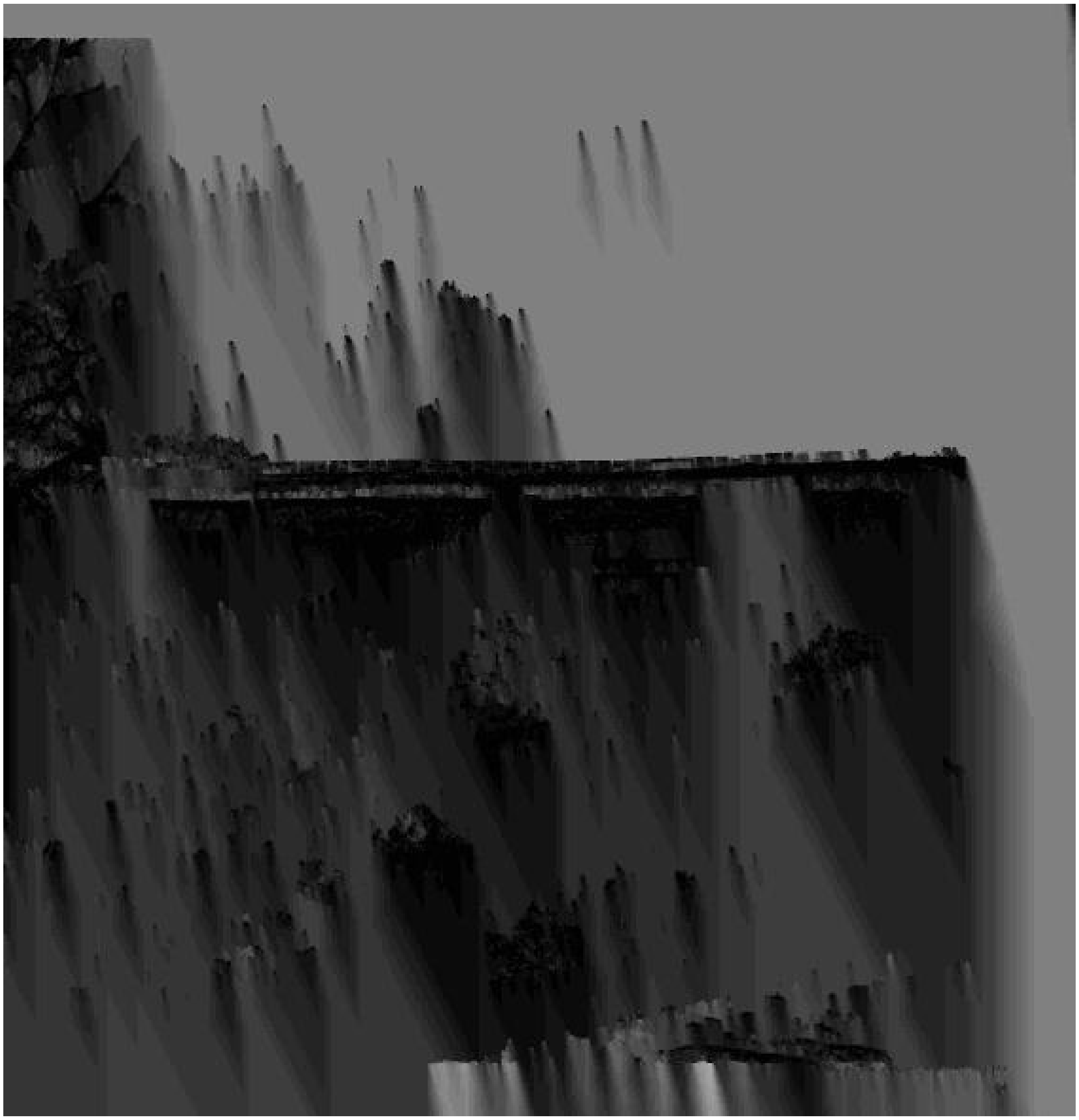
[illegible], continued

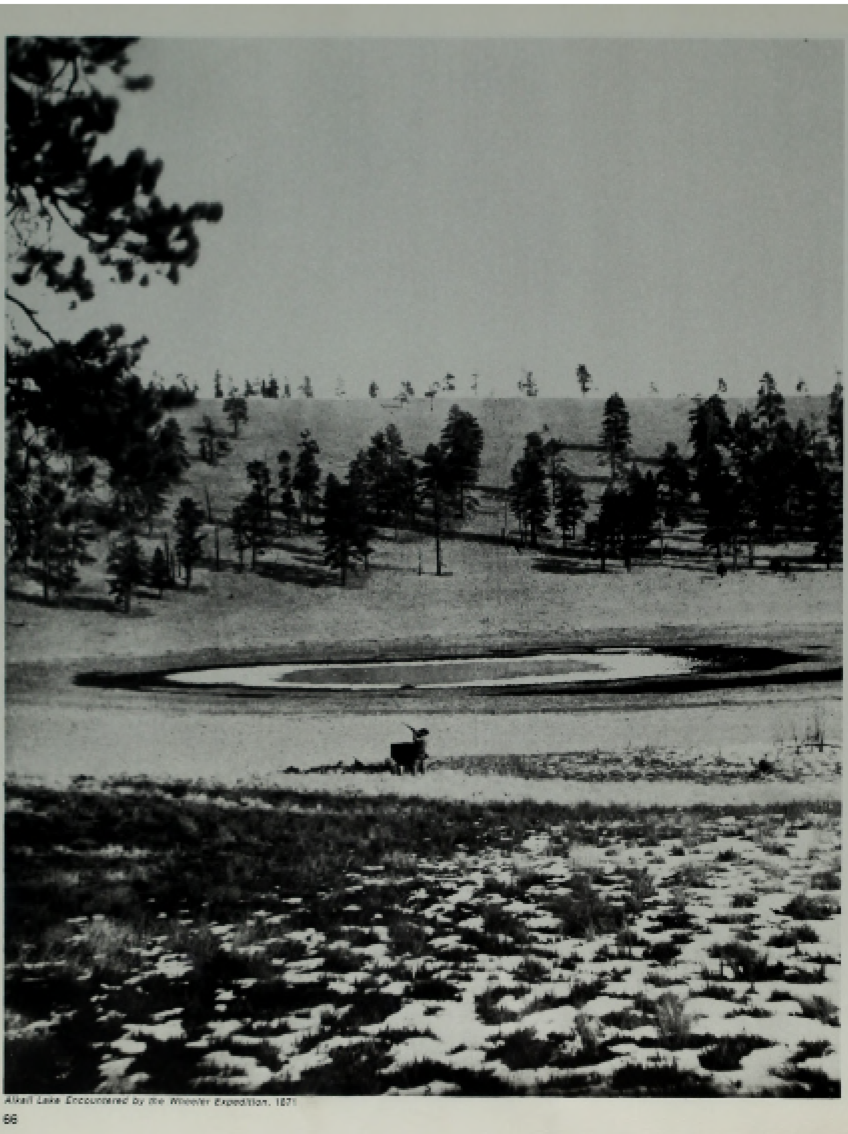
Timothy H. O'Sullivan



[illegible]

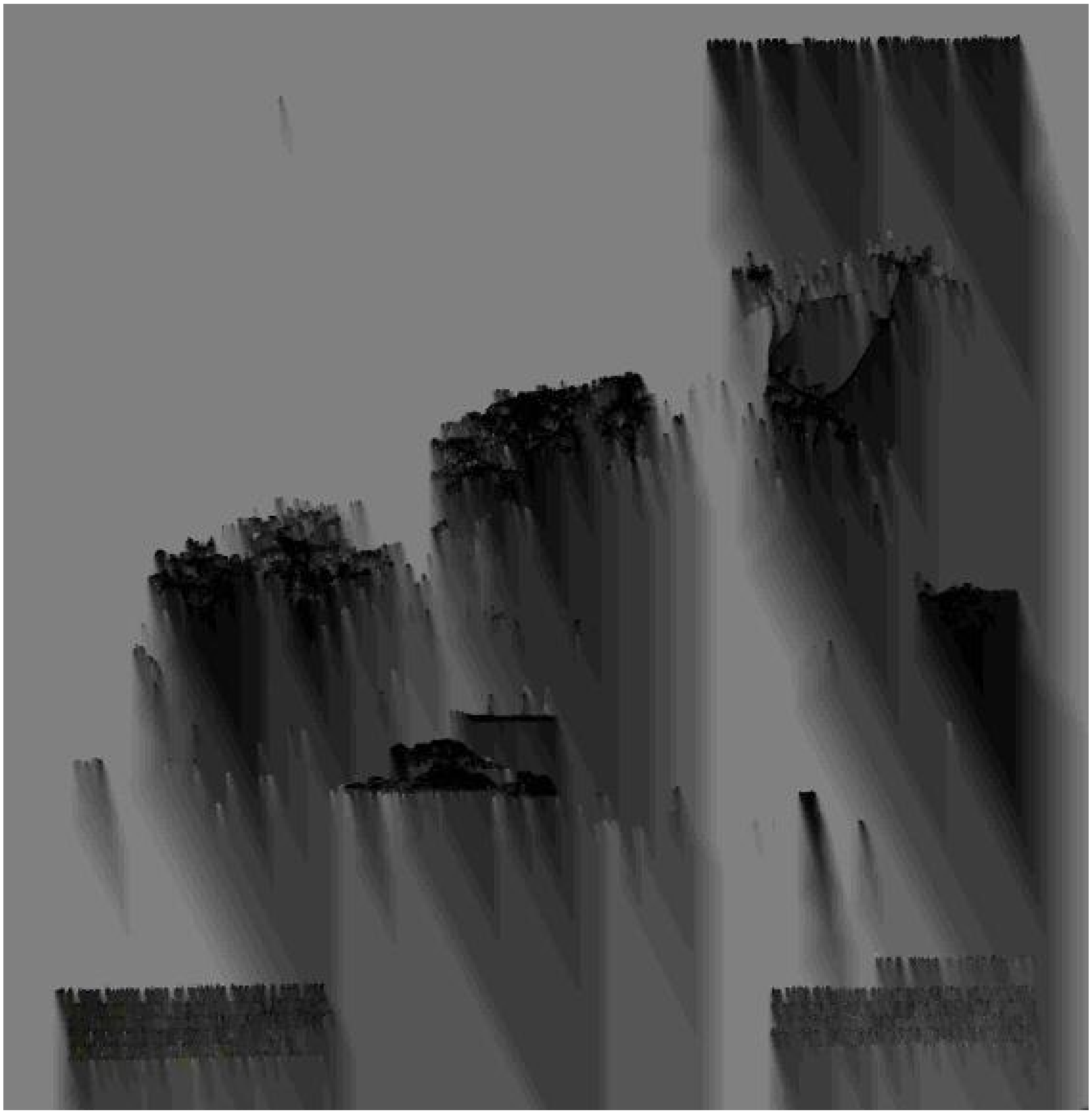






Alkali Lake Encountered by the Wheeler Expedition, 1871

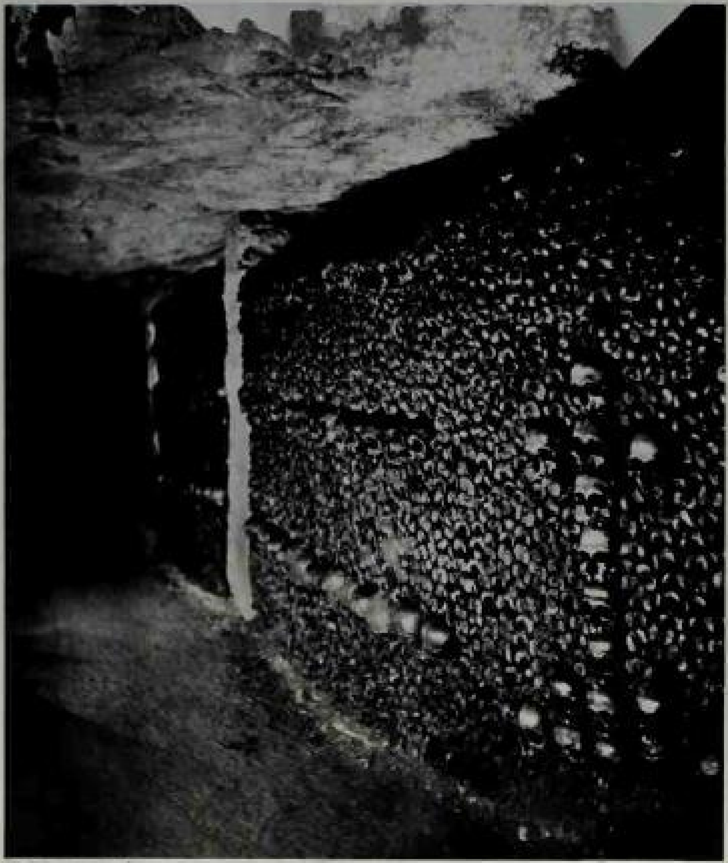
[illegible] — Timothy H. O'Sullivan continued



[illegible]

[illegible]

Nadar (Gaspard Félix Tournachon)

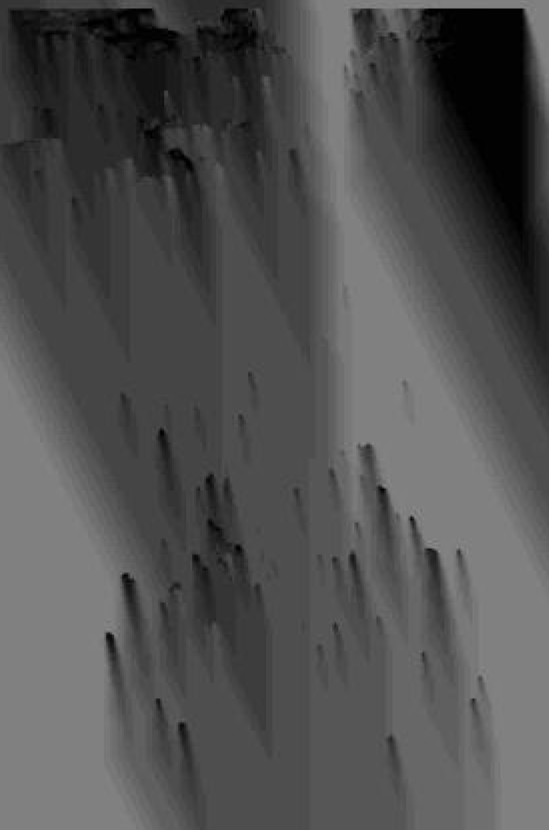


[illegible]

[illegible]

[illegible]

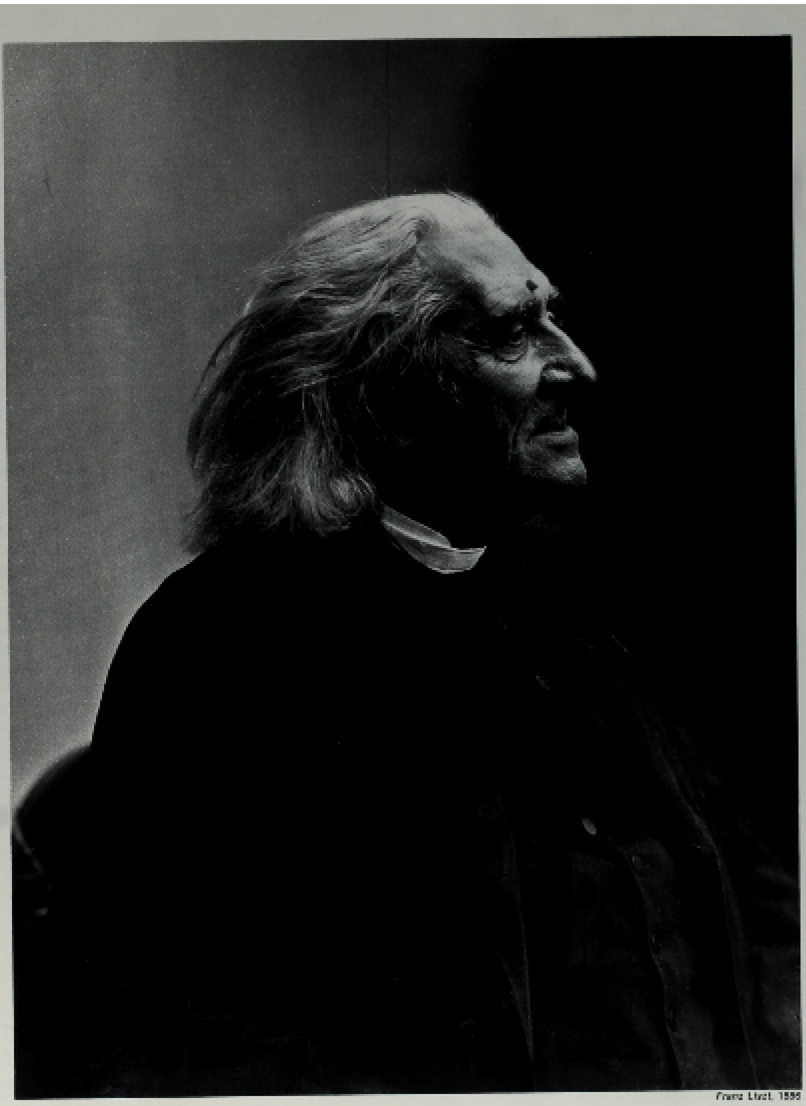
Nadar (Gaspard Félix Tournachon)



[illegible]

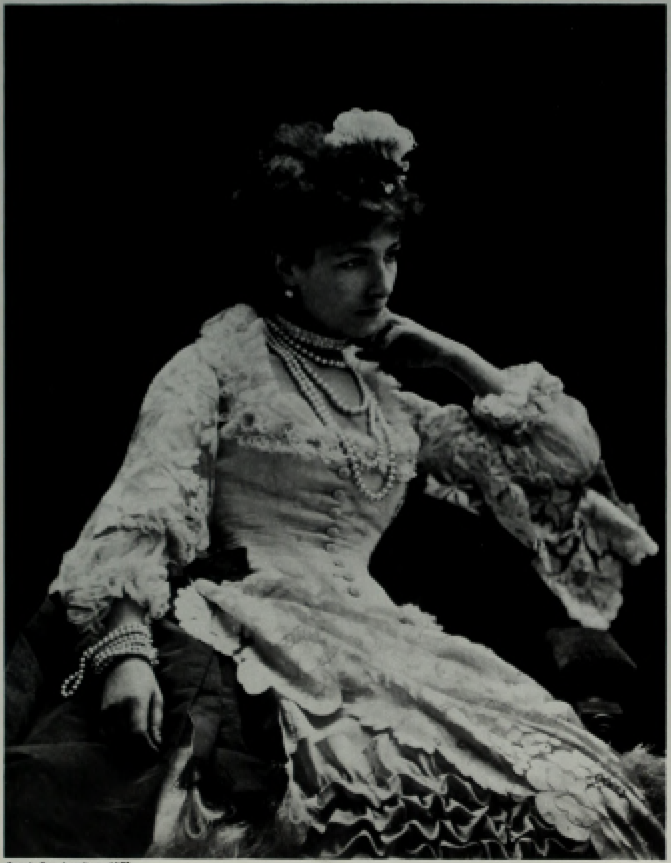
[illegible]

[illegible]



Franz Liszt, 1886

Étienne Carjat



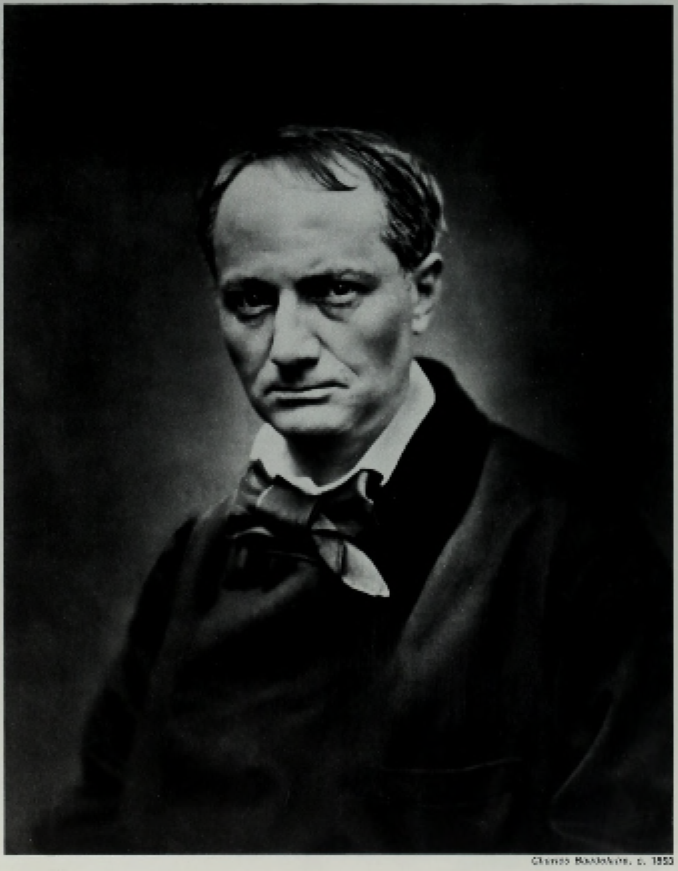
Sarah Bernhardt, c. 1870

A good portraitist needs at least two talents: an understanding of his sitter's nature and the ability to put him at ease. Étienne Carjat had both. Like his contemporary Nadar *(page 66)*, he had spent 10 years at caricaturing and therefore at plumbing human nature. His talent for making his subjects relax was attested to by one of his peers, who said: "He doesn't torture them, dislocate their necks, distort their arms or legs. . . . He only asks them to strike a natural pose, and he thus achieves a kind of physiognomic tracing that is an astonishing likeness."

Carjat had talent to spare, and he spent it in several occupations. He took up photography as a hobby and then made it a profession to which he devoted 20 years. Simultaneously he engaged in journalism, acting and playwriting. By virtue of his ties with the theatrical and literary worlds, he made actors and writers the subjects of many of his portraits. He also photographed celebrities from the worlds of politics and science. All were superb characterizations, achieved through careful attention to both personality and pose.

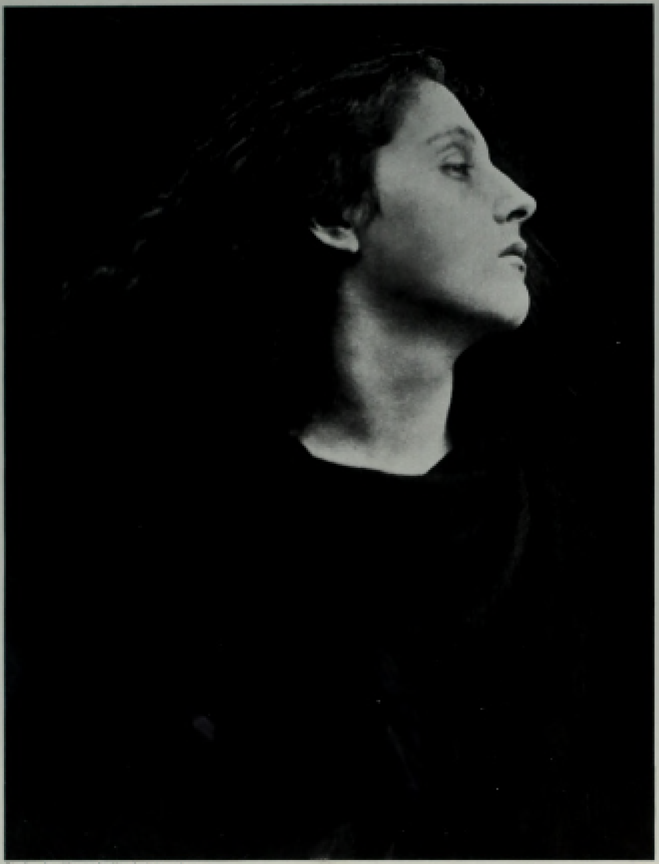
Sarah Bernhardt, the toast of all Paris for nearly 60 years, strikes an intimate and pensive pose. This photograph of "The Divine Sarah," as Parisians called her, appeared in the Galerie Contemporaine, a photographic album published during the 1870s to show Frenchmen what the noteworthy people of their time looked like.

Bathed in a soft halo of light, the brooding poet Baudelaire—a victim of ill health and drug addiction—reveals something of his tortured soul for Carjat's camera. Baudelaire often scorned photography on the grounds that its sole task "consists in being the servant of science and art," but he consented, out of friendship and respect for Carjat, to pose for him several times.



Charles Baudelaire, c. 1863

Julia Margaret Cameron



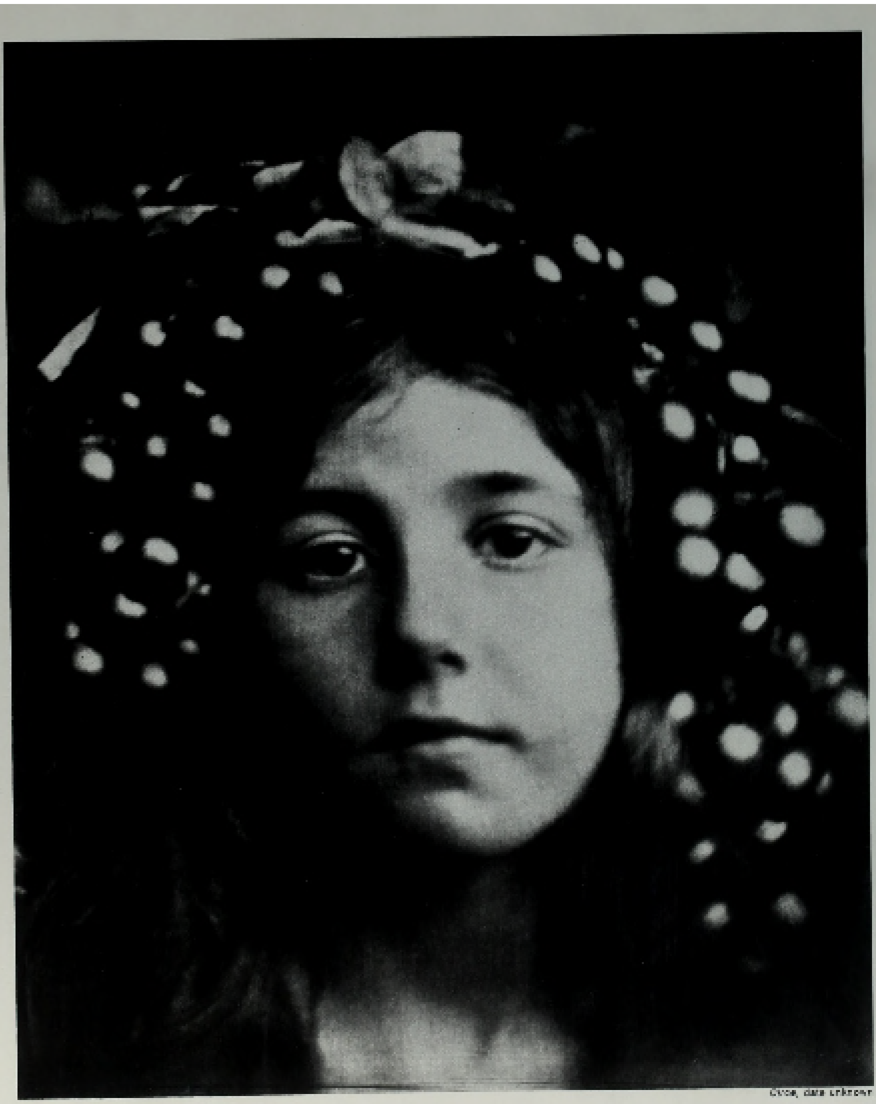
Study of a Woman's Head, date unknown

Vivacious and eccentric Julia Margaret Cameron took up photography as an amusement of middle age and soon became a master portraitist. Her technical knowledge was uncertain—most of her portraits were out of focus, apparently not on purpose. She is perhaps most famous for her staged pictures, in which her sitters posed as figures from history and literature. But she possessed shrewd insights into human nature, and she was one of the first to realize how it could be emphasized by lighting effects and close-up views.

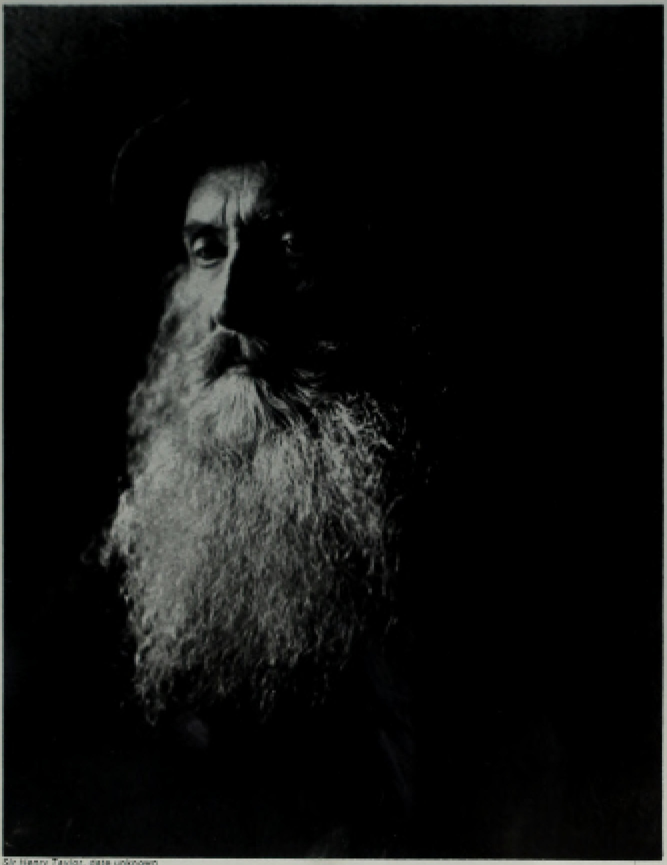
A loving woman with a zest for life and people, Mrs. Cameron raised her own six children and several orphaned nieces on her country estate. Then, at the age of 48, she began her career as a photographer when a daughter presented her with a camera. With typical enthusiasm, she lost no time converting a coal shed into a darkroom and a glassed-in chicken coop into a studio. To sit for her she enlisted servants *(left)*, relatives *(right)*, neighbors *(overleaf)* or any stranger who caught her fancy. Her persistence led to a large variety of portraits graced with style, warmth and charm.

Wrapped in a robe, her flowing hair muted against a dark background, Mrs. Cameron's maid, Mary Hillier, displays her classic profile, her thoughtful expression suggesting a mood of religious serenity. She was photographed in the costume of the Virgin Mary so frequently that her friends nicknamed her Mary Madonna.

The photographer's young niece, decked out in a flocked veil, is meant to represent the sorceress Circe of Greek mythology. But what comes across the years is a soft and loving portrait of a round-faced girl, her huge eyes and classic features conveying the allure and charm of Circe but none of the wickedness. ►



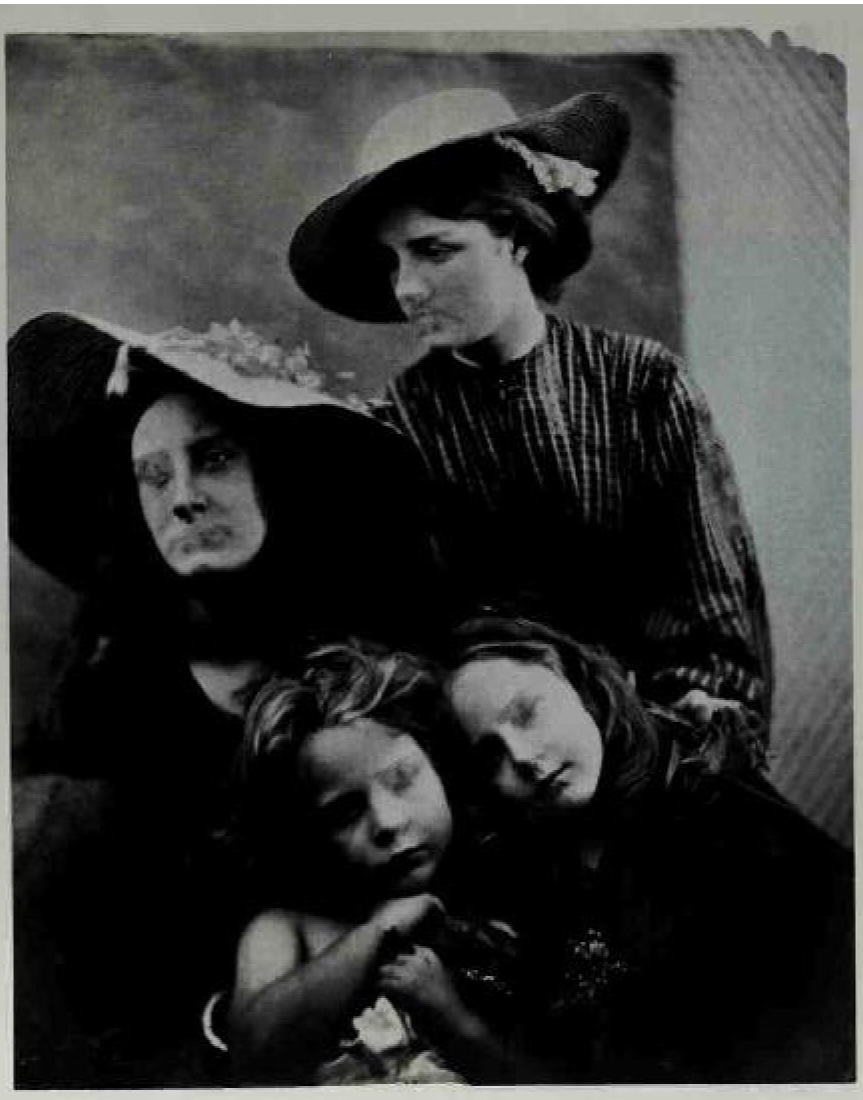
Circe, date unknown

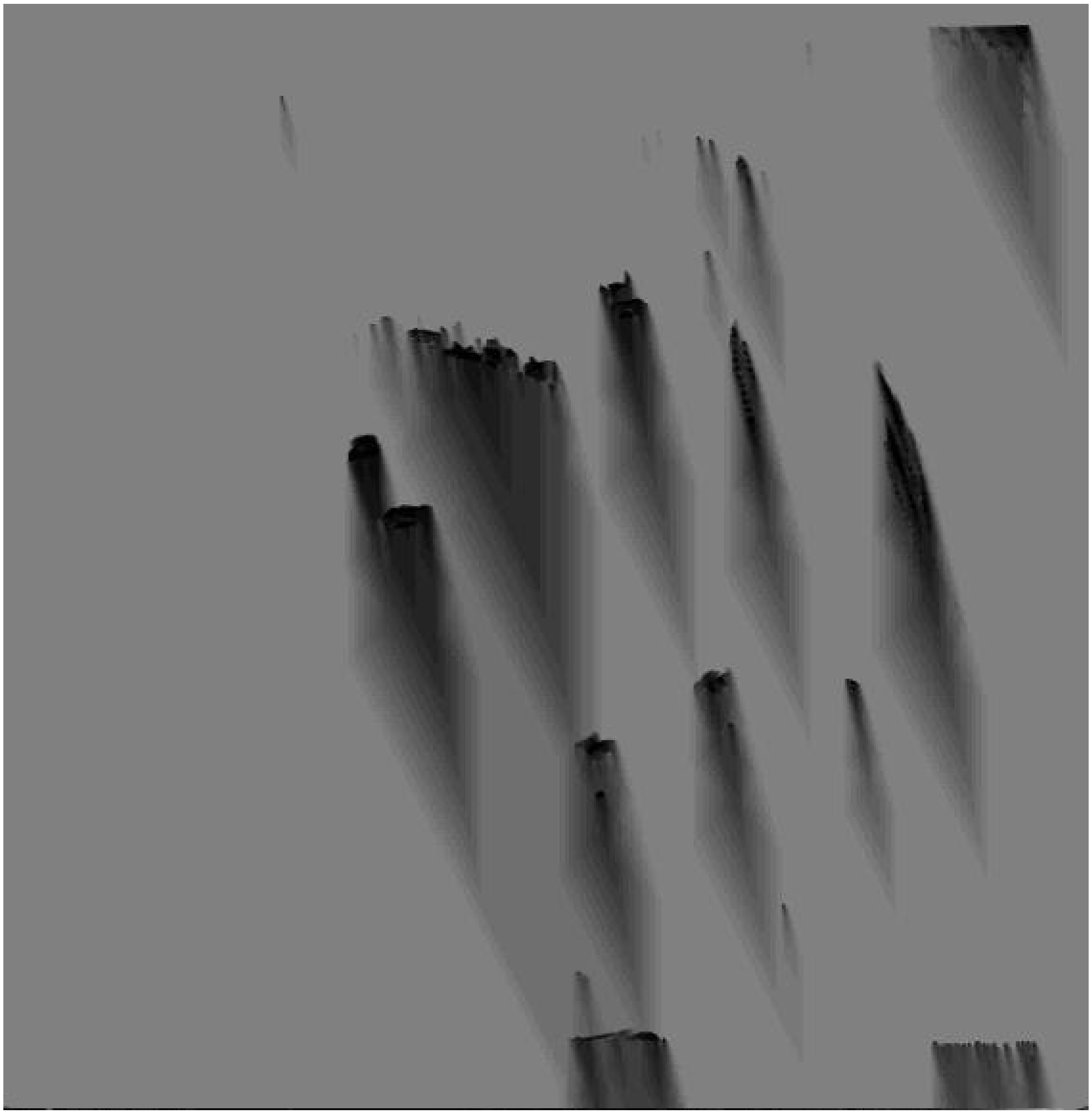


Sir Henry Taylor, date unknown

The intellectual strength of the English poet Sir Henry Taylor is suggested by sidelighting that draws attention to the planes of his brooding face. Sharply focused details—unusual in Mrs. Cameron's pictures—add to the effect. The beard, every wiry whisker showing, emphasizes the poet's venerability. And his clear, pensive gaze makes him seem a study from Rembrandt, far removed from the photographer's romanticized world.

These young girls wear the demure expressions ► that have come to stand for Victorian romanticism. The lighting falls on cherubic faces, paying scant attention to dress. None of the girls gazes into the camera, and their relaxed demeanor suggests a languid day in the country.





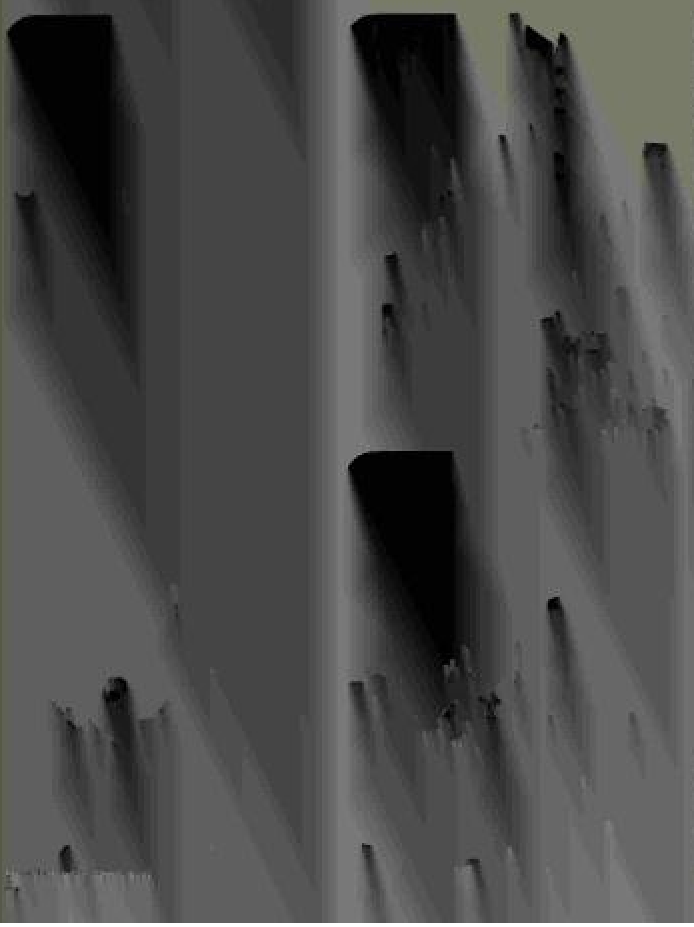
Henry Peach Robinson

[illegible]

[illegible]

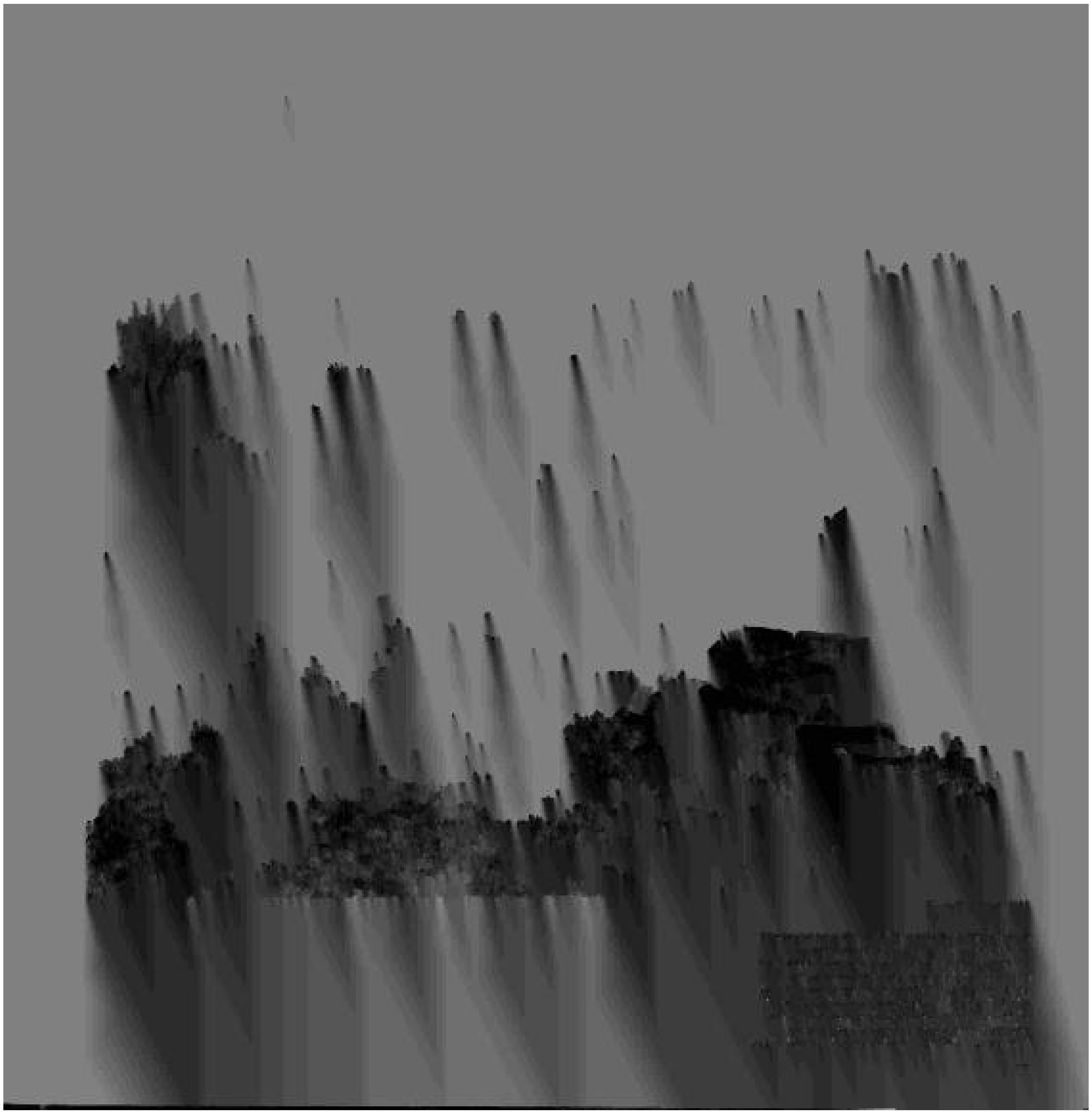
[illegible]

Henry Peach Robinson



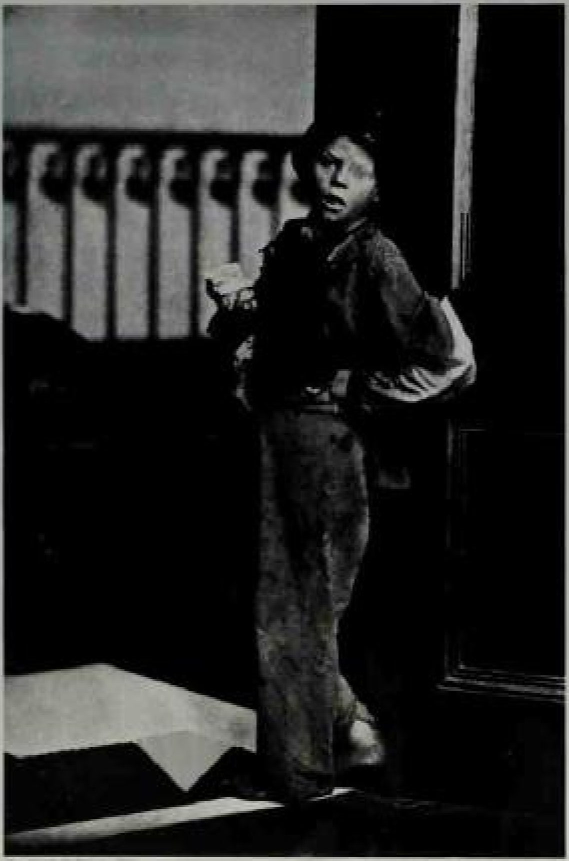
In Henry Peach Robinson's time, the [illegible]

[illegible]



[illegible]

Oscar Gustave Rejlander



[illegible]

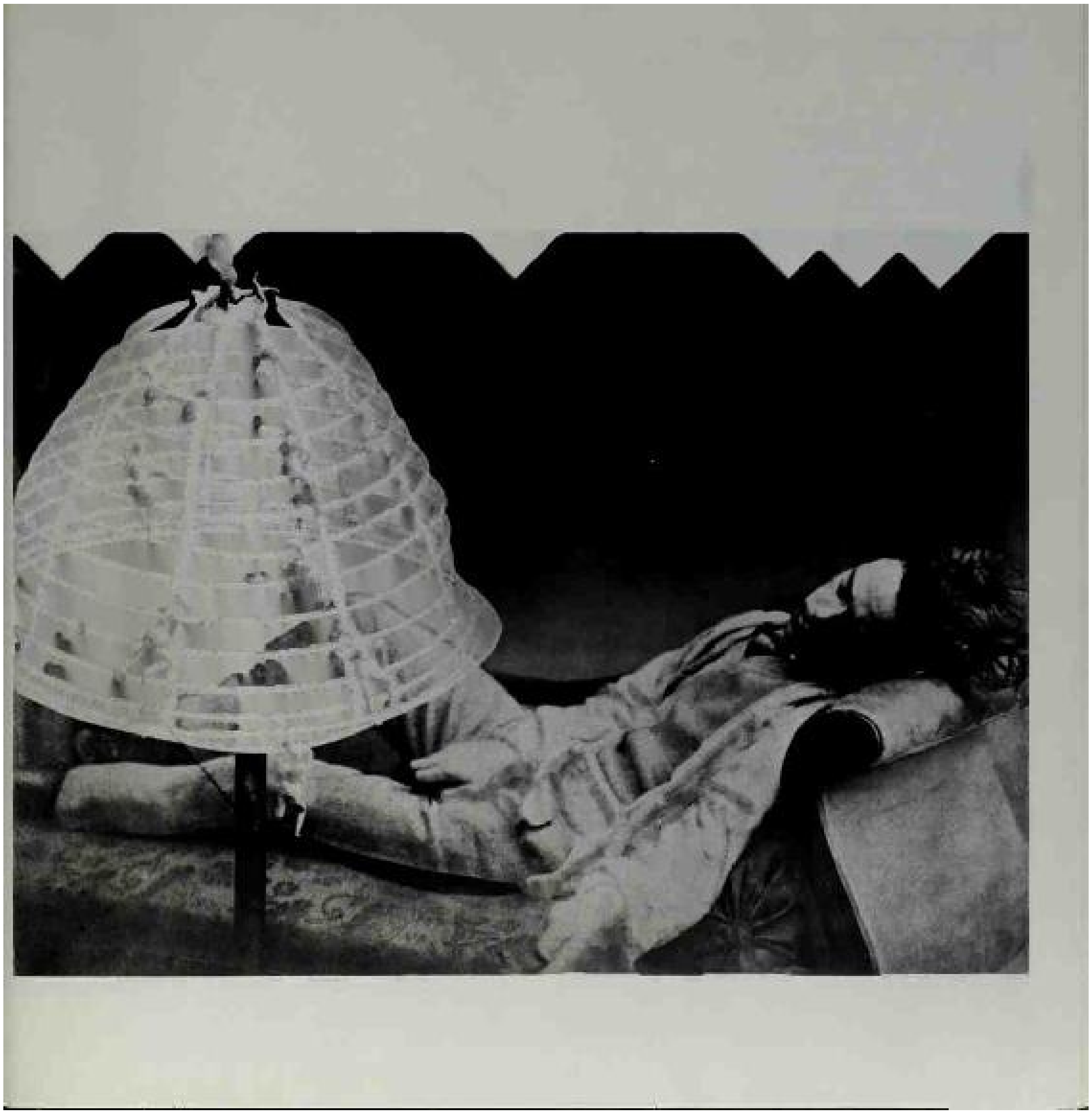
[illegible]

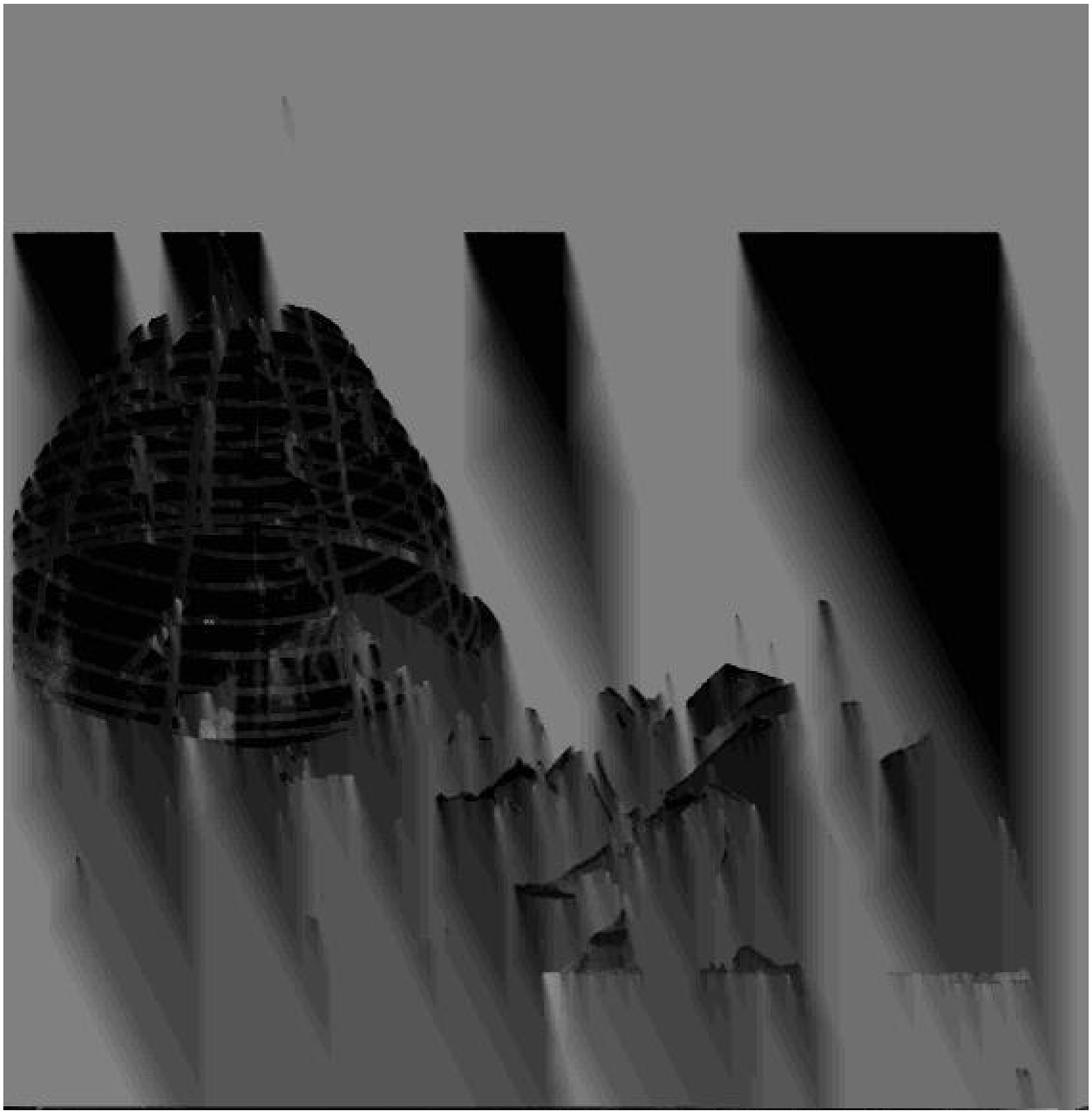
[illegible]

Oscar Gustave Rejlander

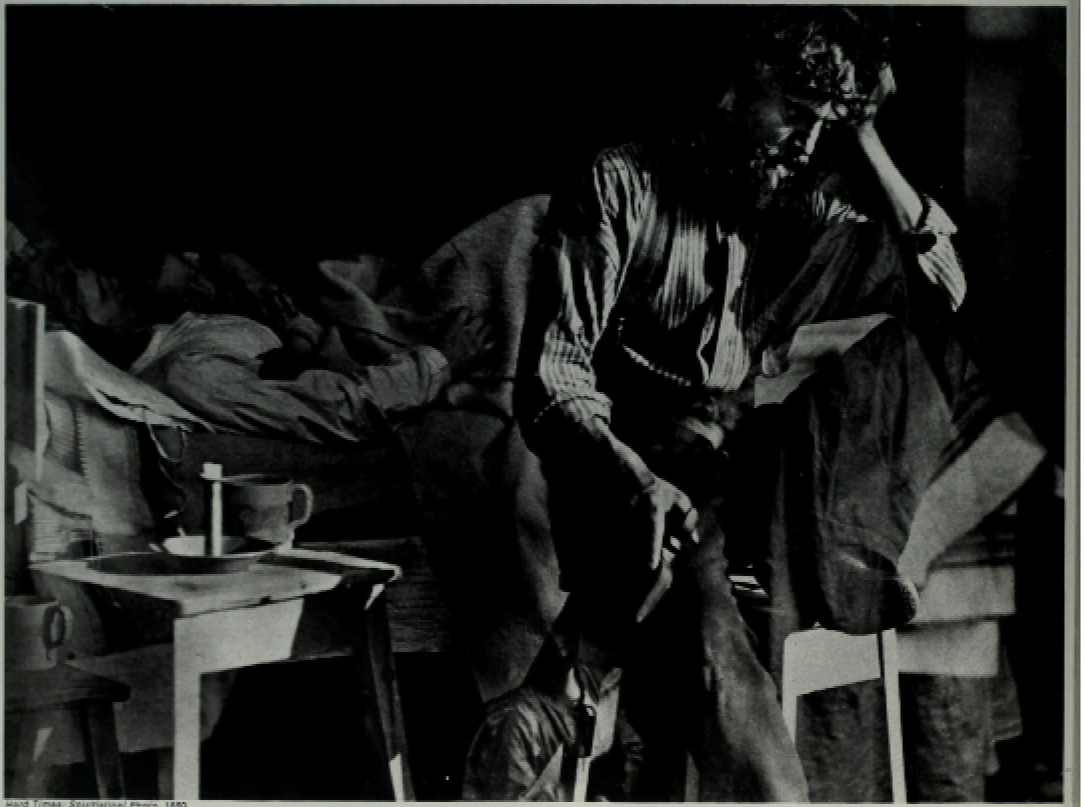
[illegible]

[illegible]





A poor carpenter broods over his plight as his wife and daughter sleep. The moodiness is increased by superimposed images of the family—the father is also faintly visible above the bed, the wife's nightgowned figure and upturned face merge with his figure and a second image of the child is on the floor near her father's hand.



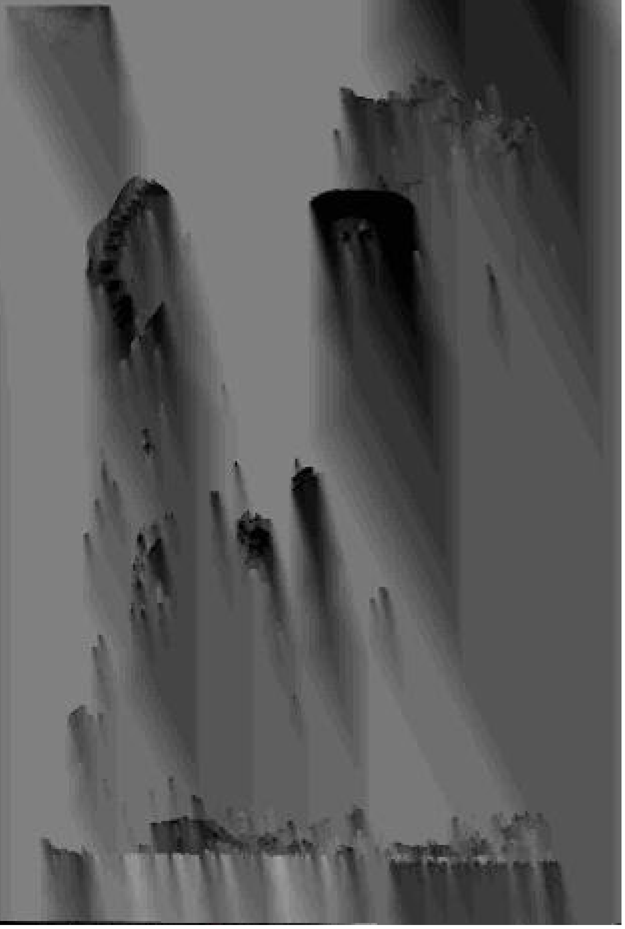
Hard Times; Spiritualistic Photo, 1860

[illegible]

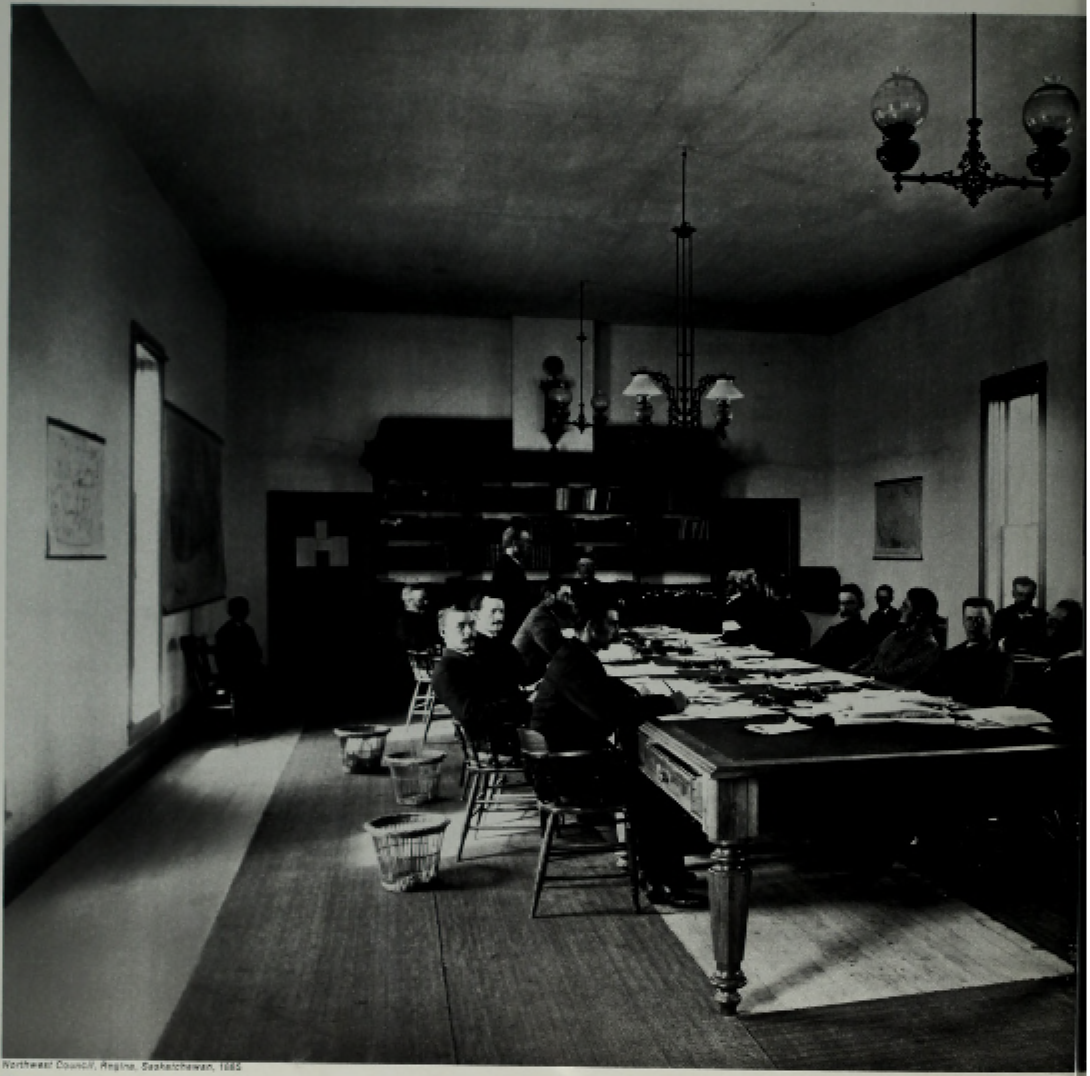
[illegible]

[illegible]

[illegible]

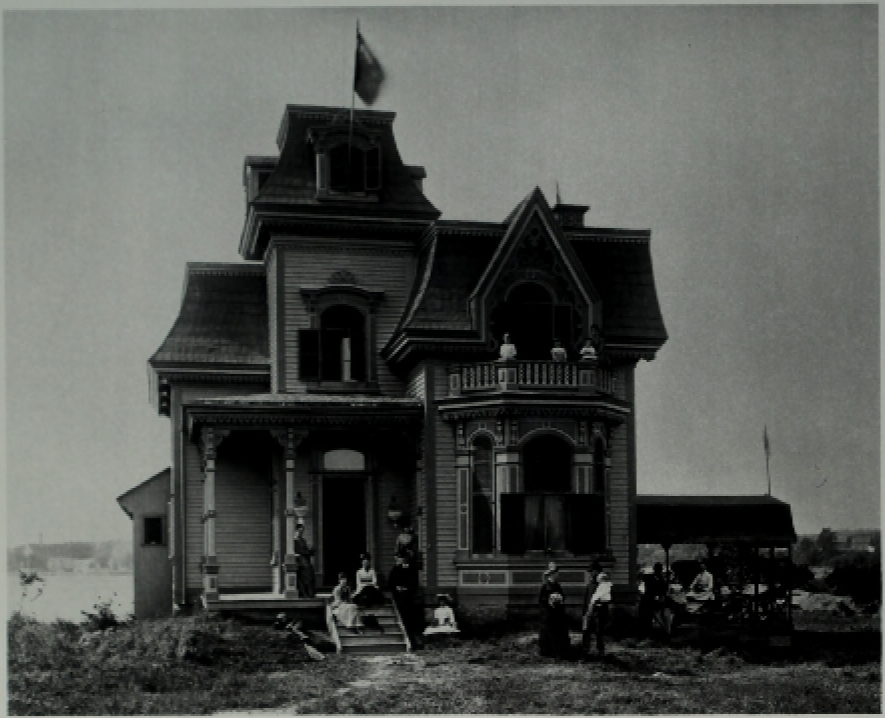


[illegible]



Northwest Council, Regina, Saskatchewan, 1885

Businesslike and intent, the 14 members of a territorial governing body gather for a meeting in their unpretentious headquarters. The picture, like all taken by Notman and his associates, has a clarity that makes the people and room almost three-dimensional. This effect is heightened by the perspective of the table, which seems to zoom out from the background to extend its solid, gleaming form in the direction of the viewer.



Mr. Gurd's Country House, 1880

With concise photographic elegance, a summer house outside Montreal is displayed with its many occupants. Such beautifully detailed pictures captured a sense of life in Canada. The frontal view of the house gives prominence to the gingerbread trimming of the architecture, while the comfortable, well-dressed people indicate an established way of life in the new land.

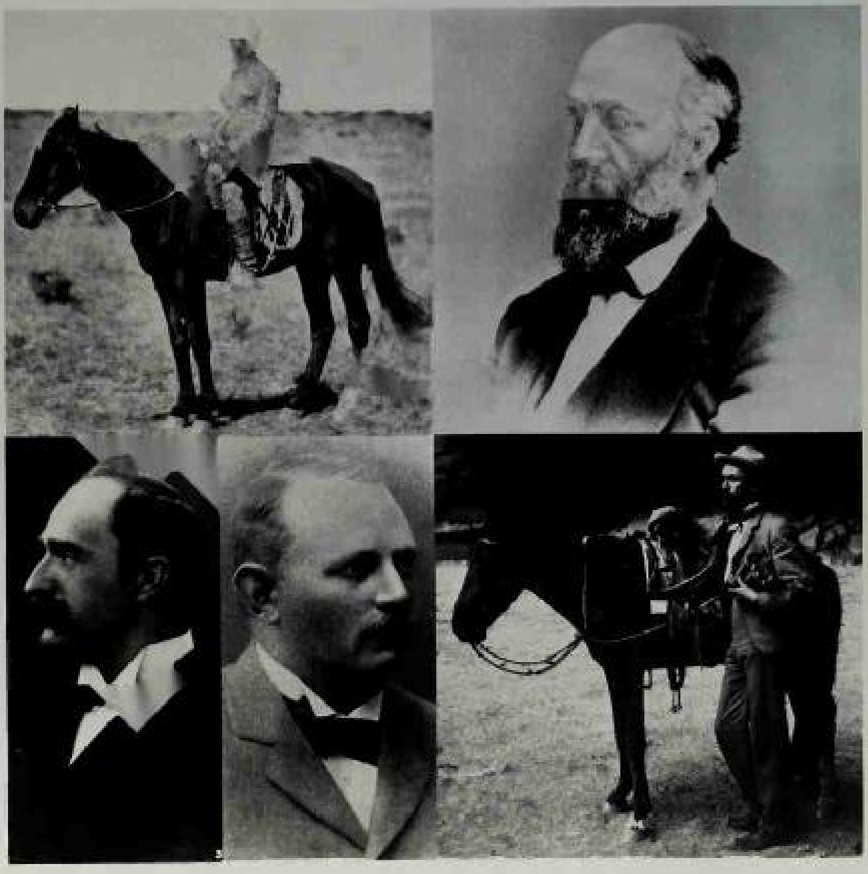
1880 to 1900

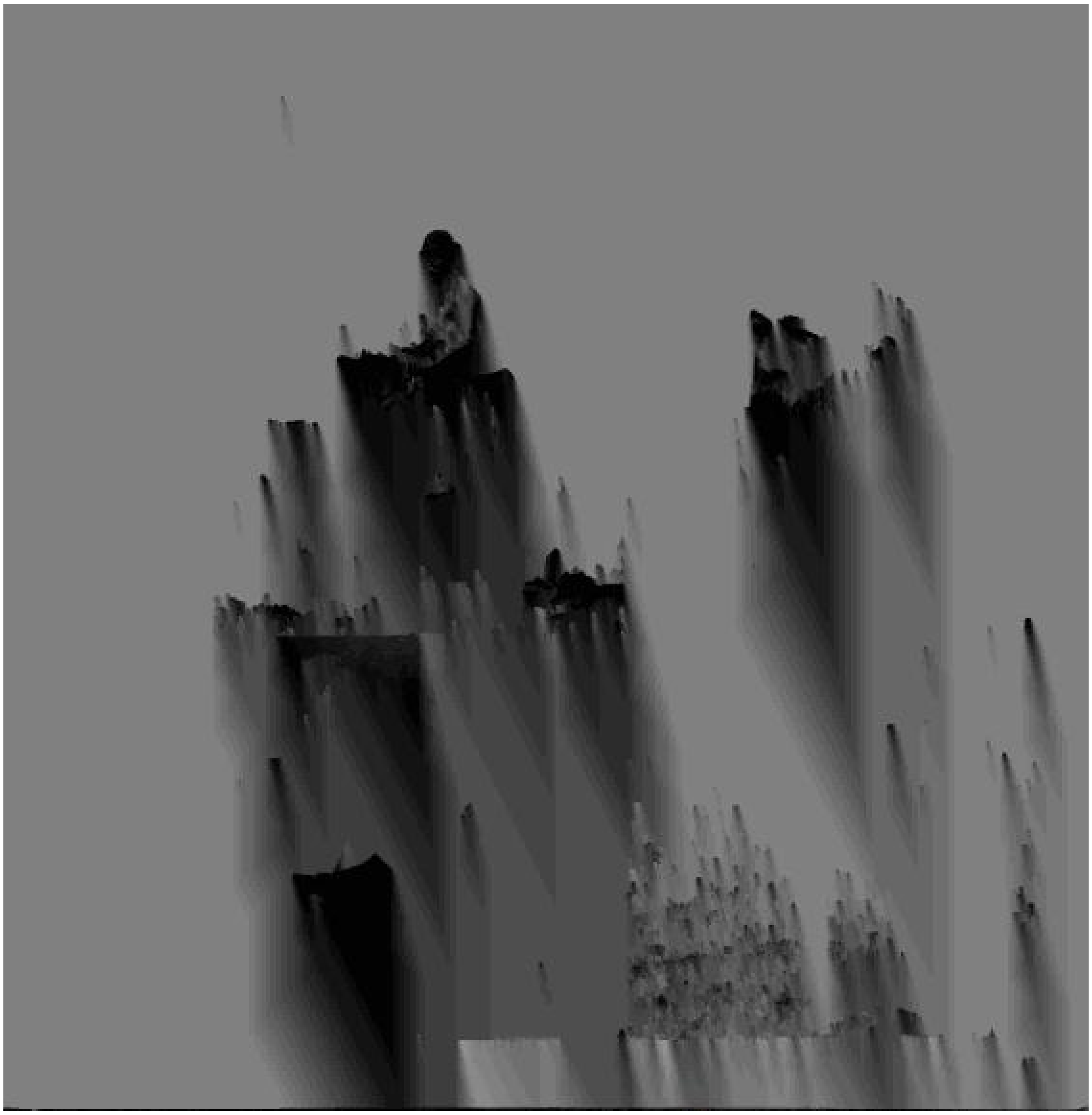
3

Six Crusaders in Pursuit of Realism 88

William Henry Jackson 90
Carleton Eugene Watkins 94
Adam Clark Vroman 96
Peter Henry Emerson 100
John Thomson 104
Paul Martin 106

Photographers represented in this chapter include: ►
William Henry Jackson|1
Carleton Eugene Watkins|2
Paul Martin|3
Peter Henry Emerson|4
Adam Clark Vroman|5
(Not shown is John Thomson;
no photograph of him is known to exist.)





Six Crusaders in Pursuit of Realism

[illegible]

[illegible]

Six Crusaders in Pursuit of Realism

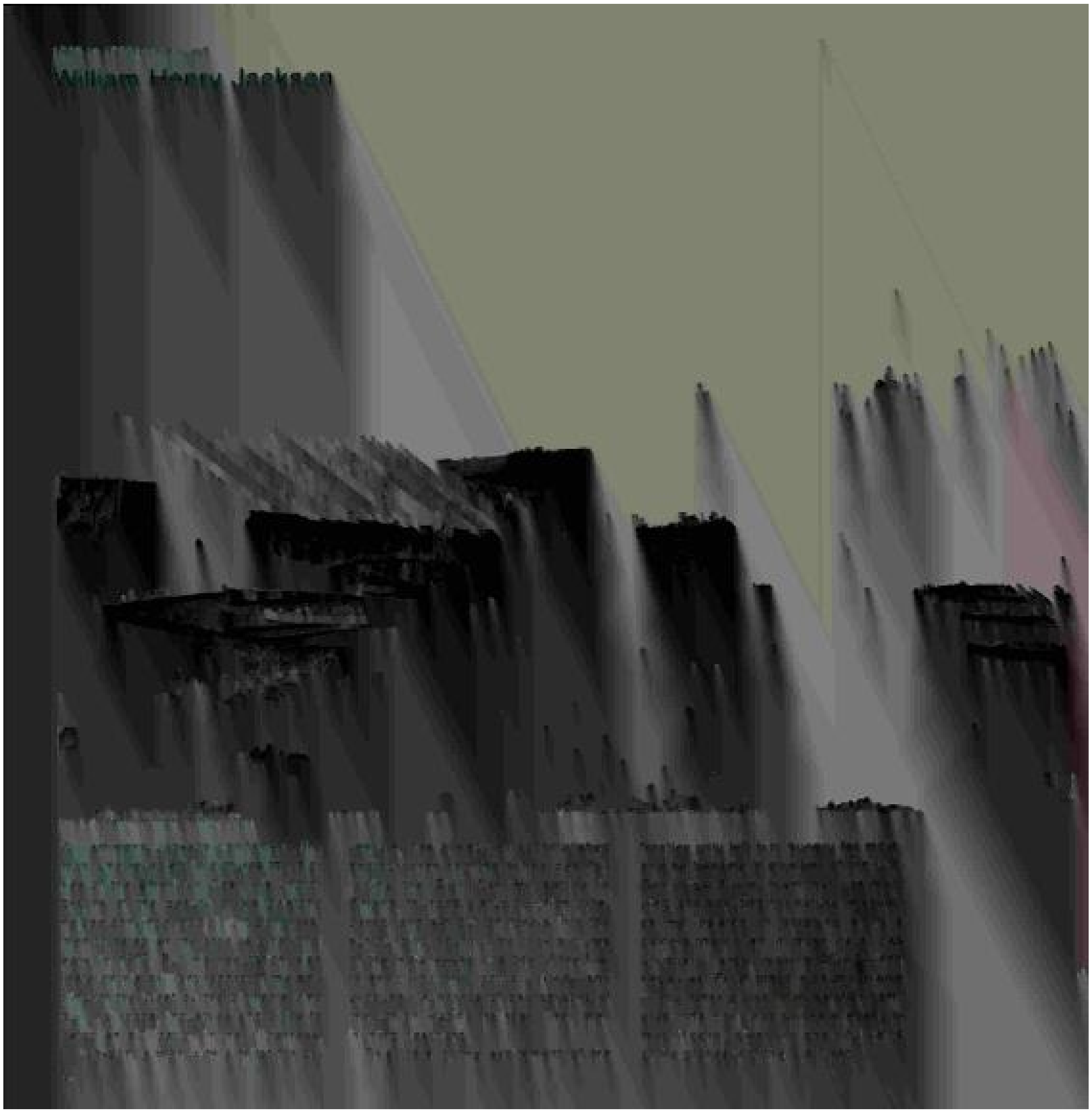
[illegible]

[illegible]

William Henry Jackson

[illegible]

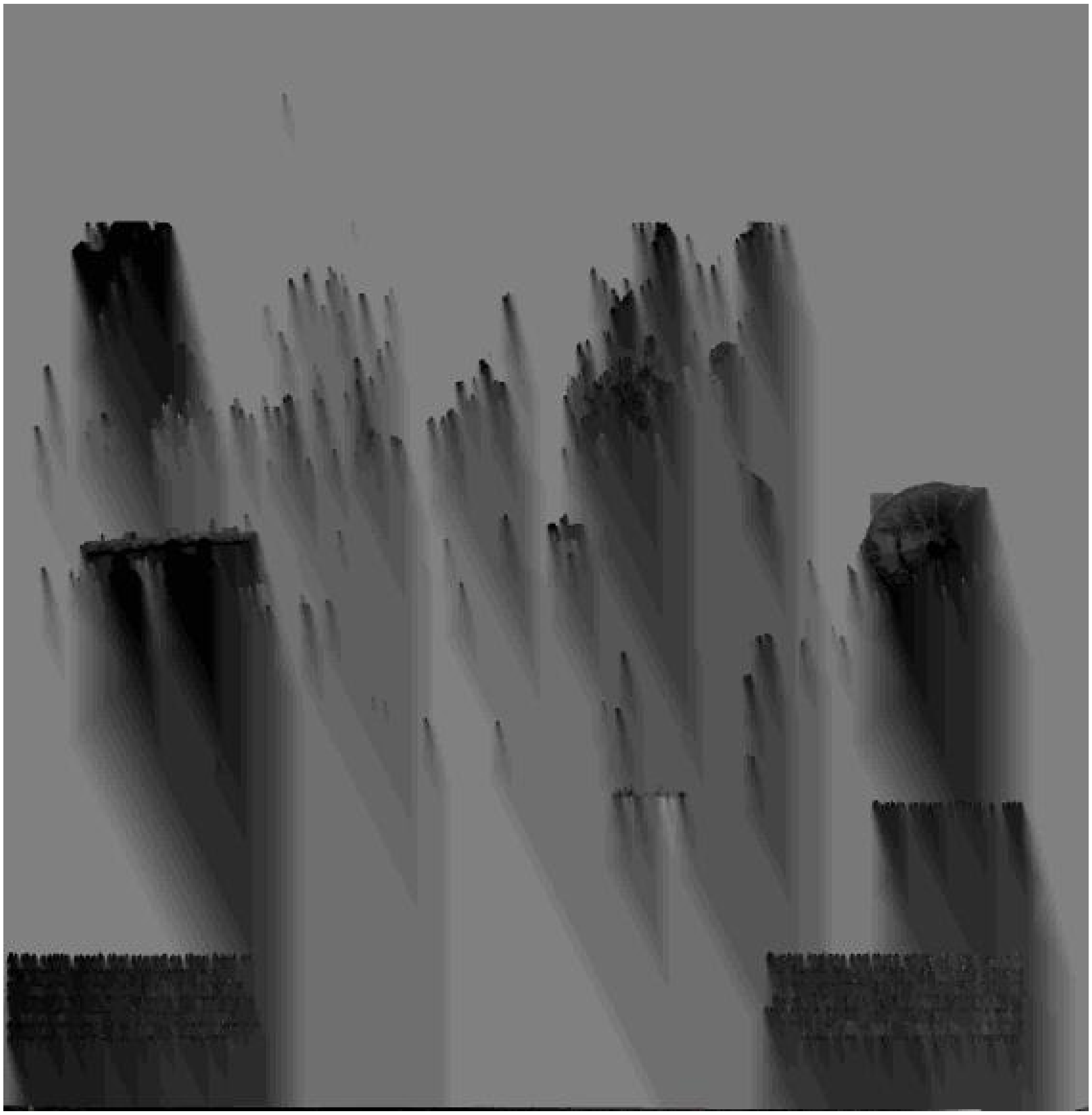
[illegible]

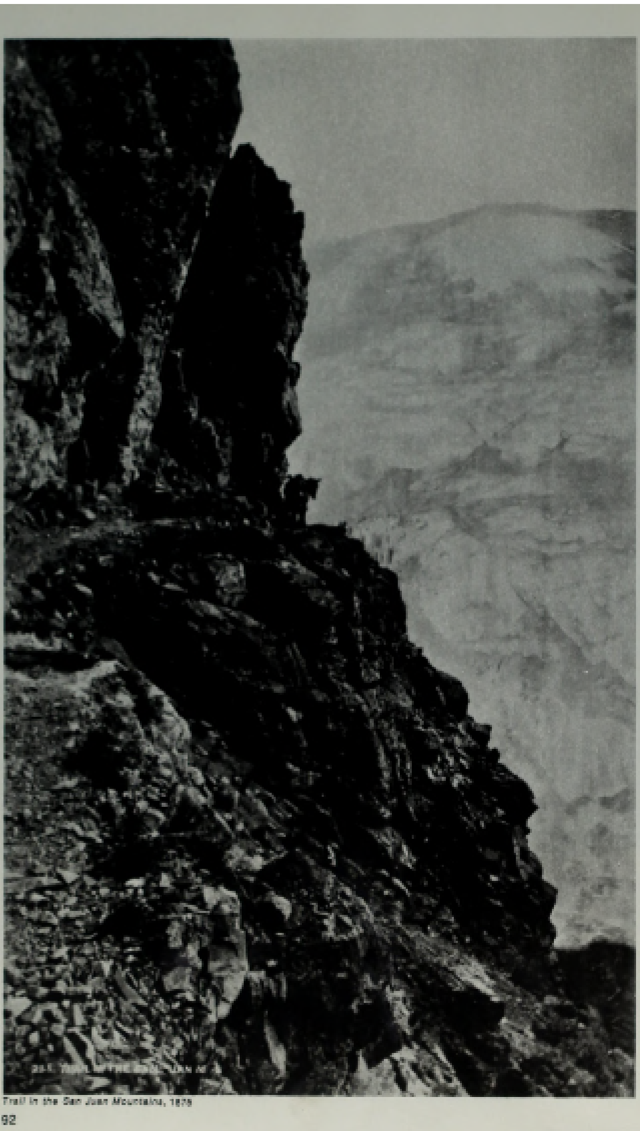


[illegible]

William Henry Jackson

[illegible]

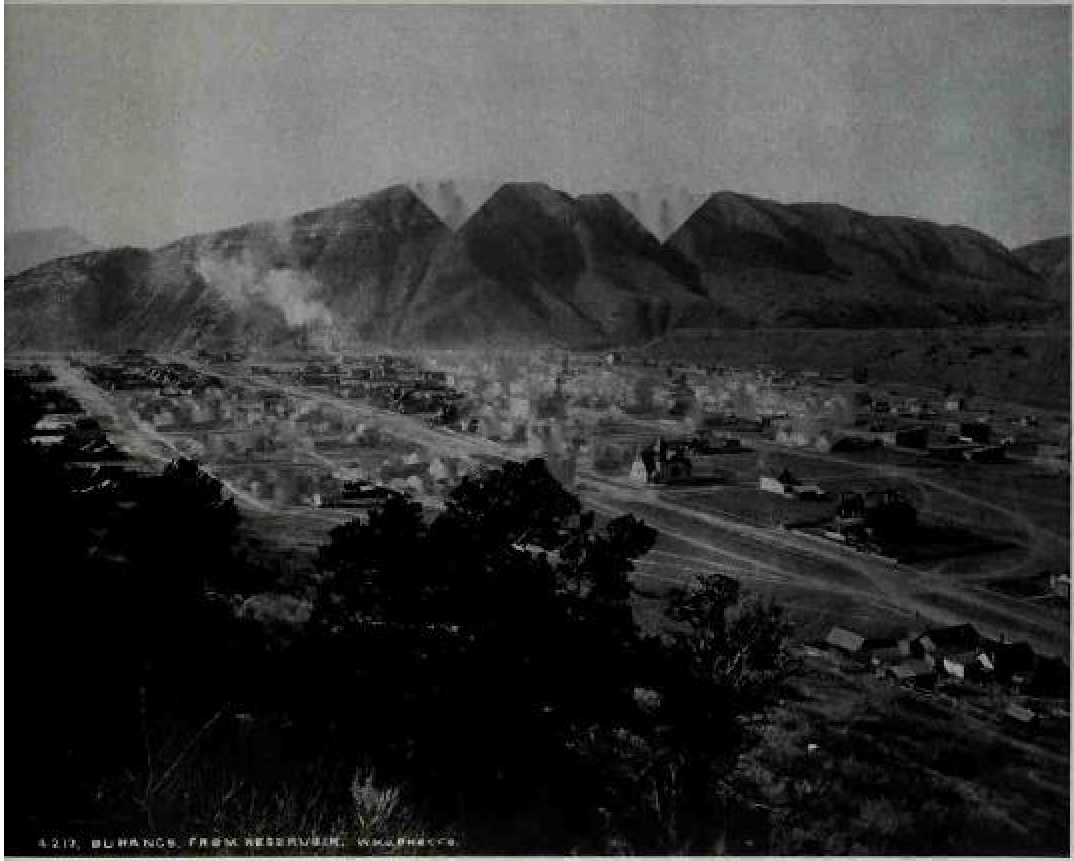


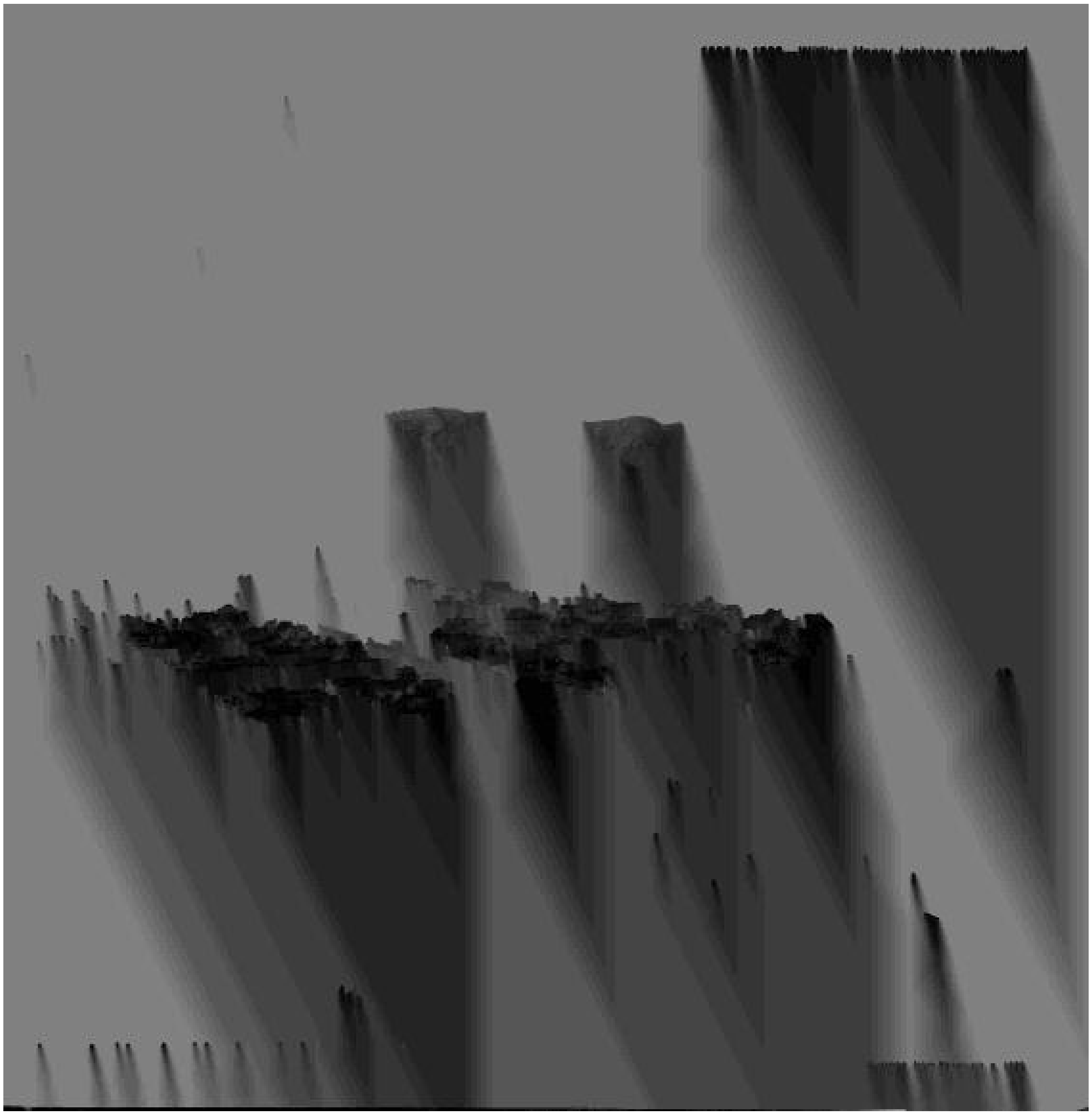


Trail in the San Juan Mountains, 1875

A solitary mule—part of a train carrying equipment for a surveying expedition Jackson accompanied—peers into the abyss of Cunningham Gulch from a narrow, pitted trail in Colorado. The photographer used the profile of the mountain as an element of design, against which man's intrusion into the setting—his mule—becomes a subtle and telling counterpoint.

Nestled in the foothills of the San Juan Mountains, the mining town of Durango, Colorado, was photographed both for its handsome setting and as a sign of what man would bring to the West. The scene catches an isolated community against the sweep of mountains. But it also shows the belching smoke from the town's industrial heart, a refinery that every day processed 300 tons of ore for gold, silver and lead. ►


4217. DURANGO, FROM RESERVOIR. W.H.J. & CO.



Carleton Eugene Watkins

Another Easterner lured westward by dreams of riches was Carleton Eugene Watkins, an upstate New Yorker who went to California in search of gold and stayed to take photographs of the settling and urbanization of San Francisco. While working in a book store in San Francisco, Watkins met Robert Vance, a respected local daguerreotypist who needed a manager for his gallery. In the [illegible] photography and became [illegible]

After several years in the [illegible], Watkins opened his own studio in San Francisco; besides making portraits for a living, he [illegible]

[illegible]

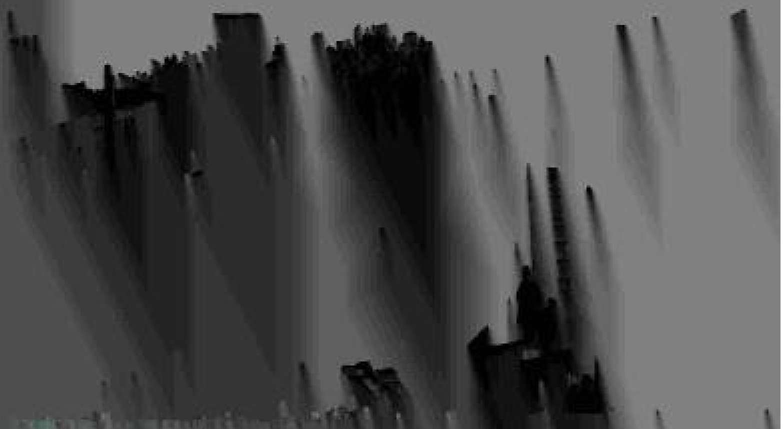
[illegible]

[illegible]

[illegible]

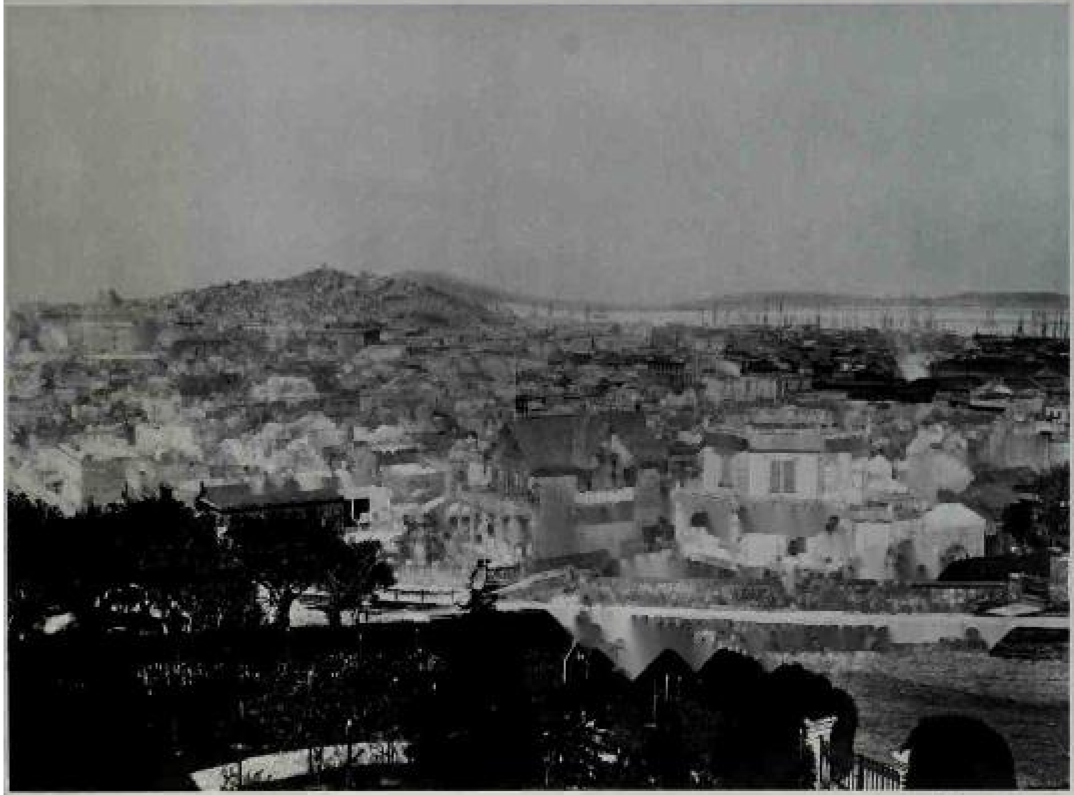
Carleton Eugene Watkins

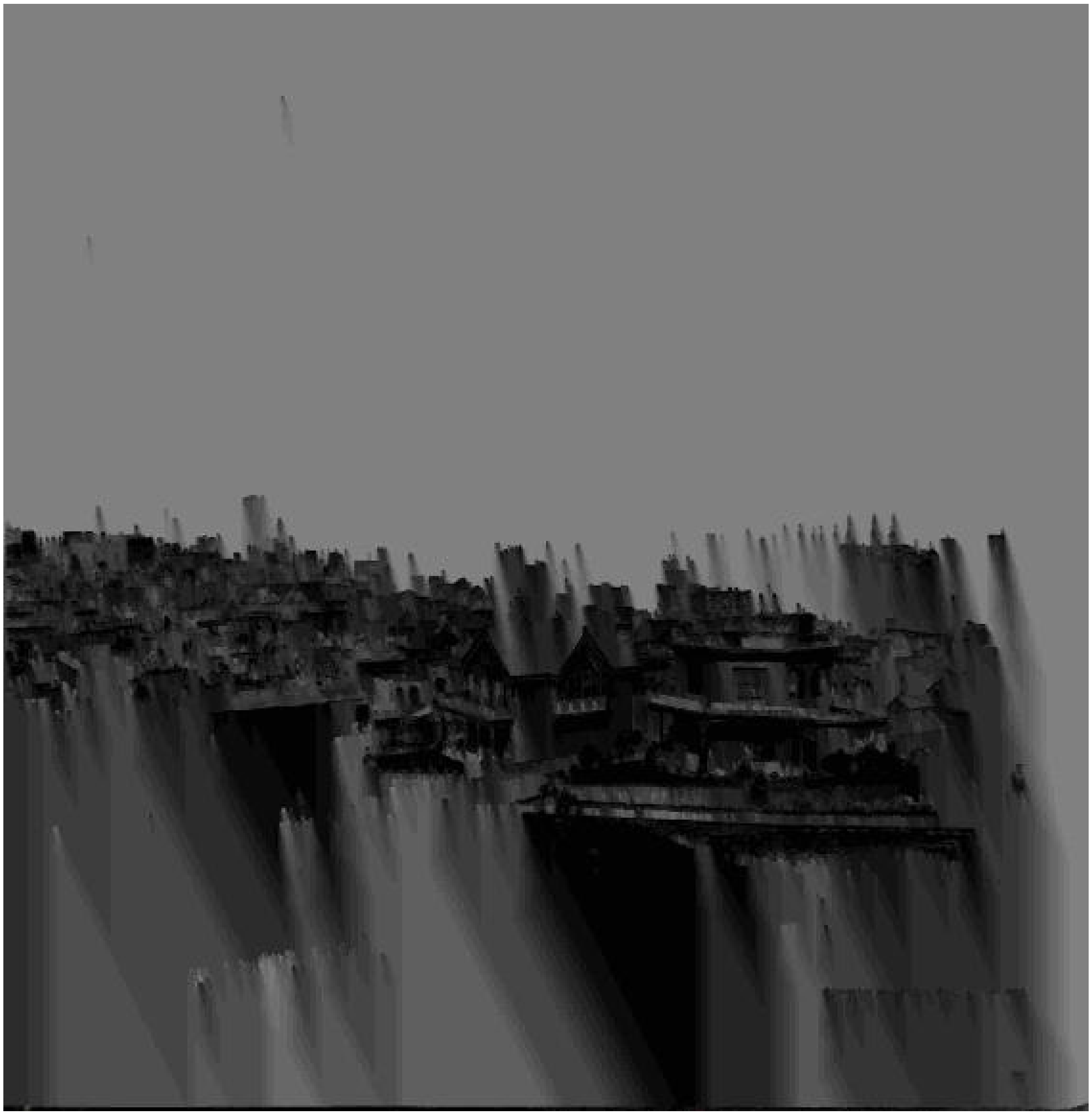
[illegible]



[illegible]

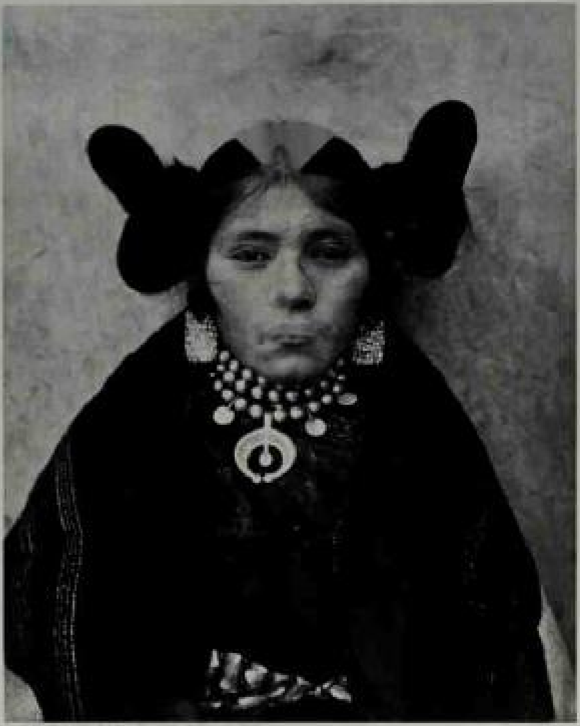
[illegible]





[illegible]

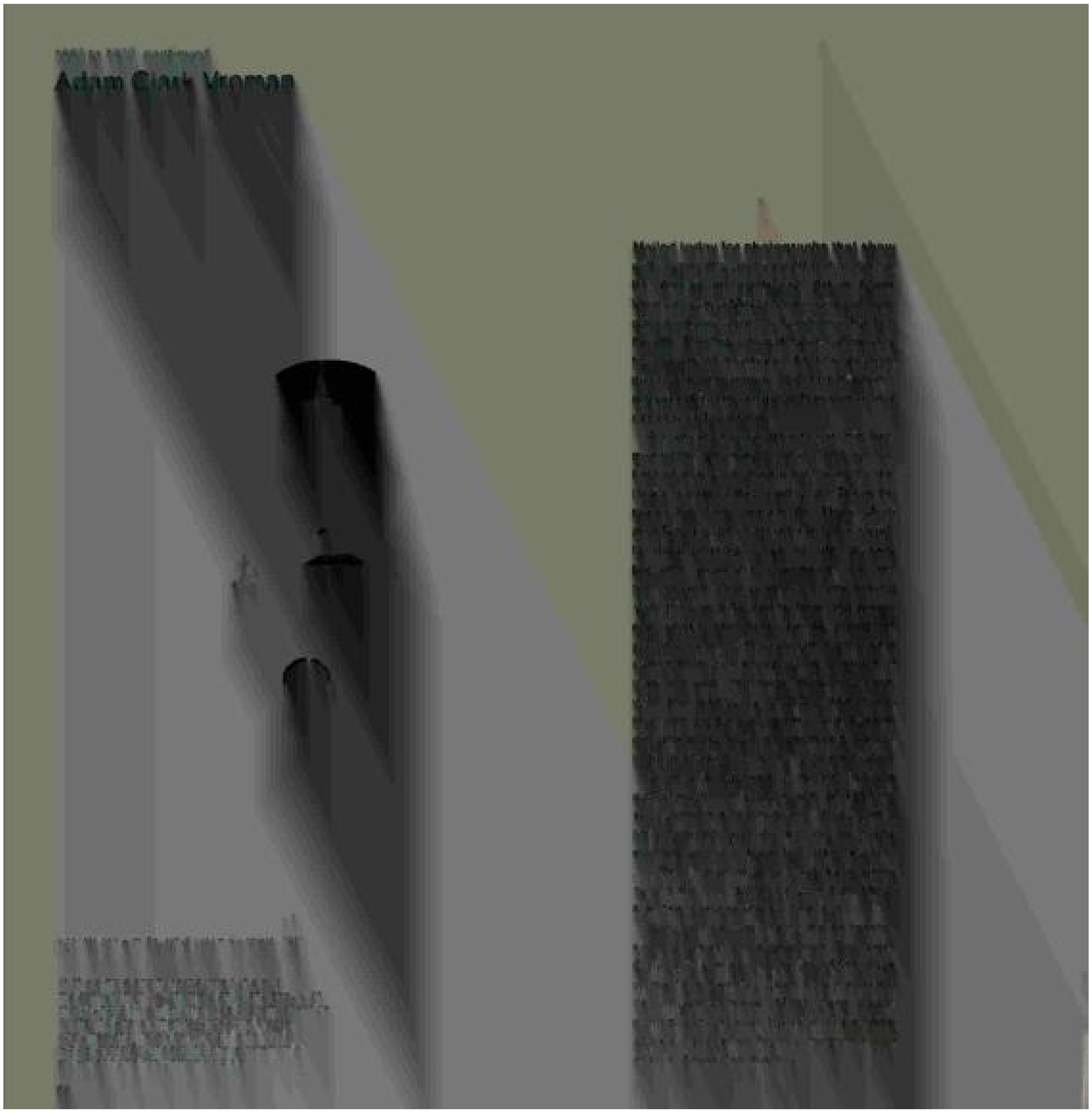
Adam Clark Vroman



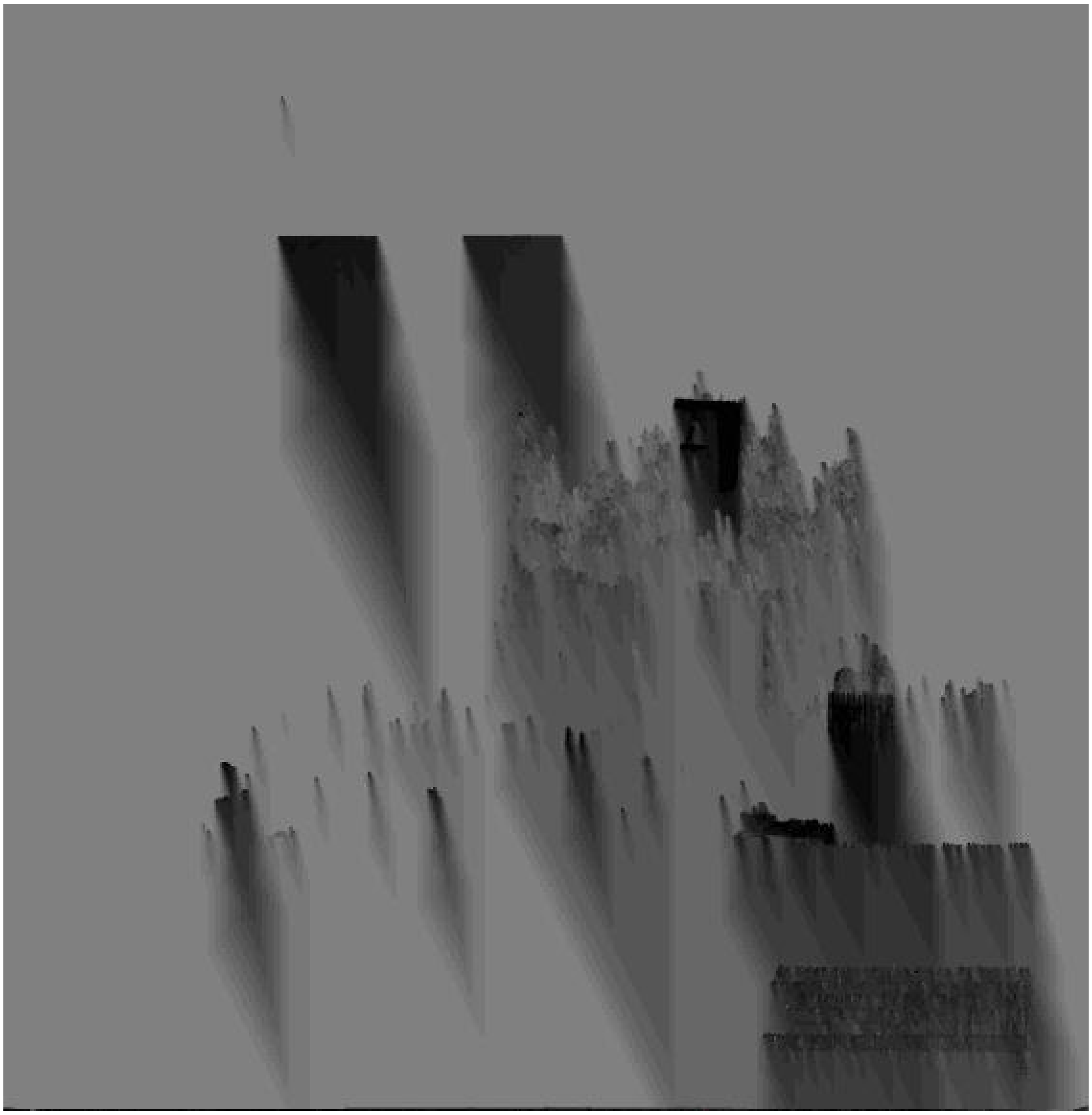
[illegible]

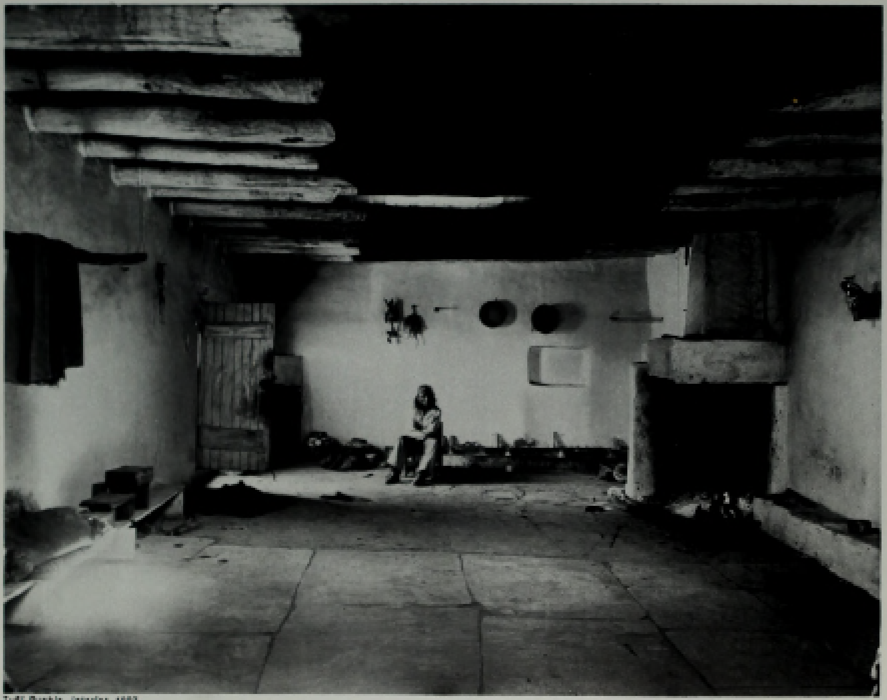
[illegible]

[illegible]



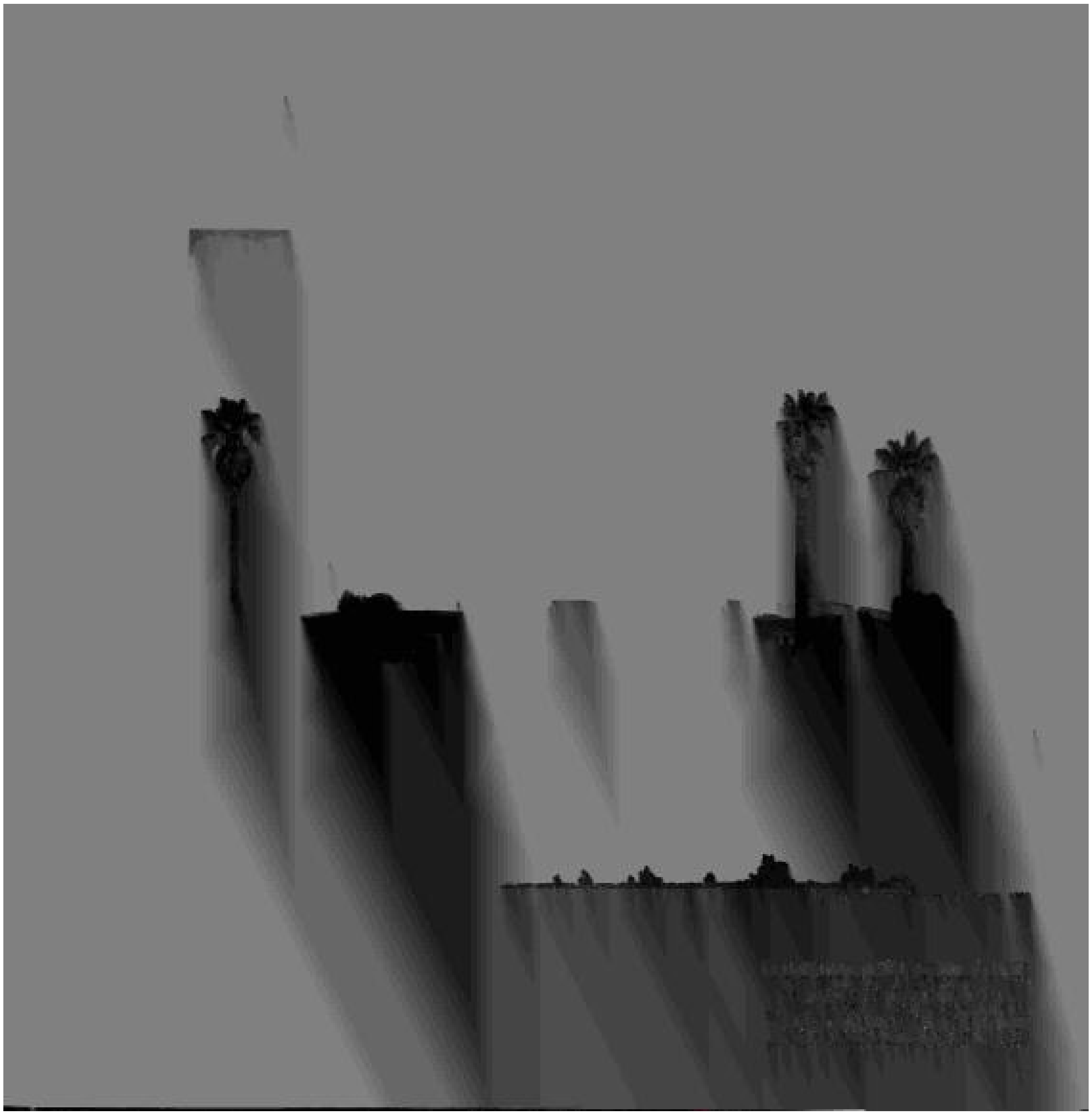
Adam Clark Vroman





Zuñi Pueblo, Interior, 1897

Vroman entered a pueblo to take this remarkable photograph, using natural light. The cavernous structure was built for a large family. A roof entrance allows sunlight to enter through the exposed-timber ceiling while light from the doorway illumines the pensive Indian sitting in front of his cooking utensils along the rear wall.



[illegible]

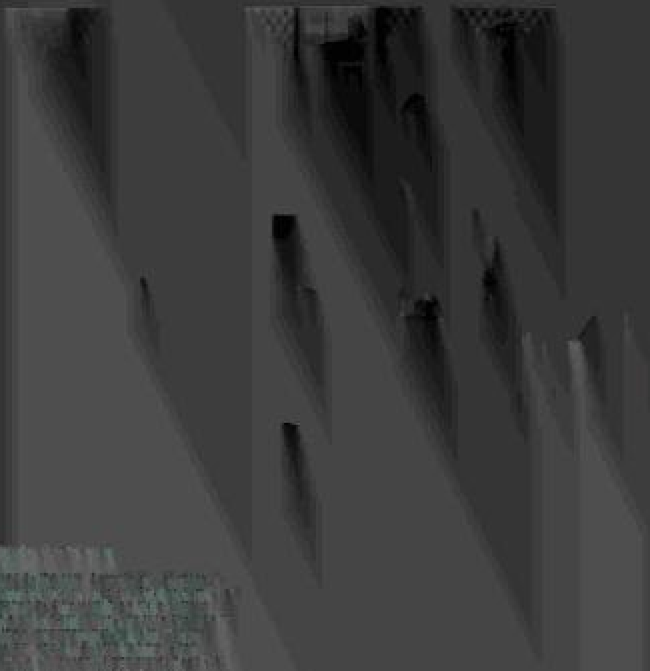
Peter Henry Emerson

[illegible]

[illegible]

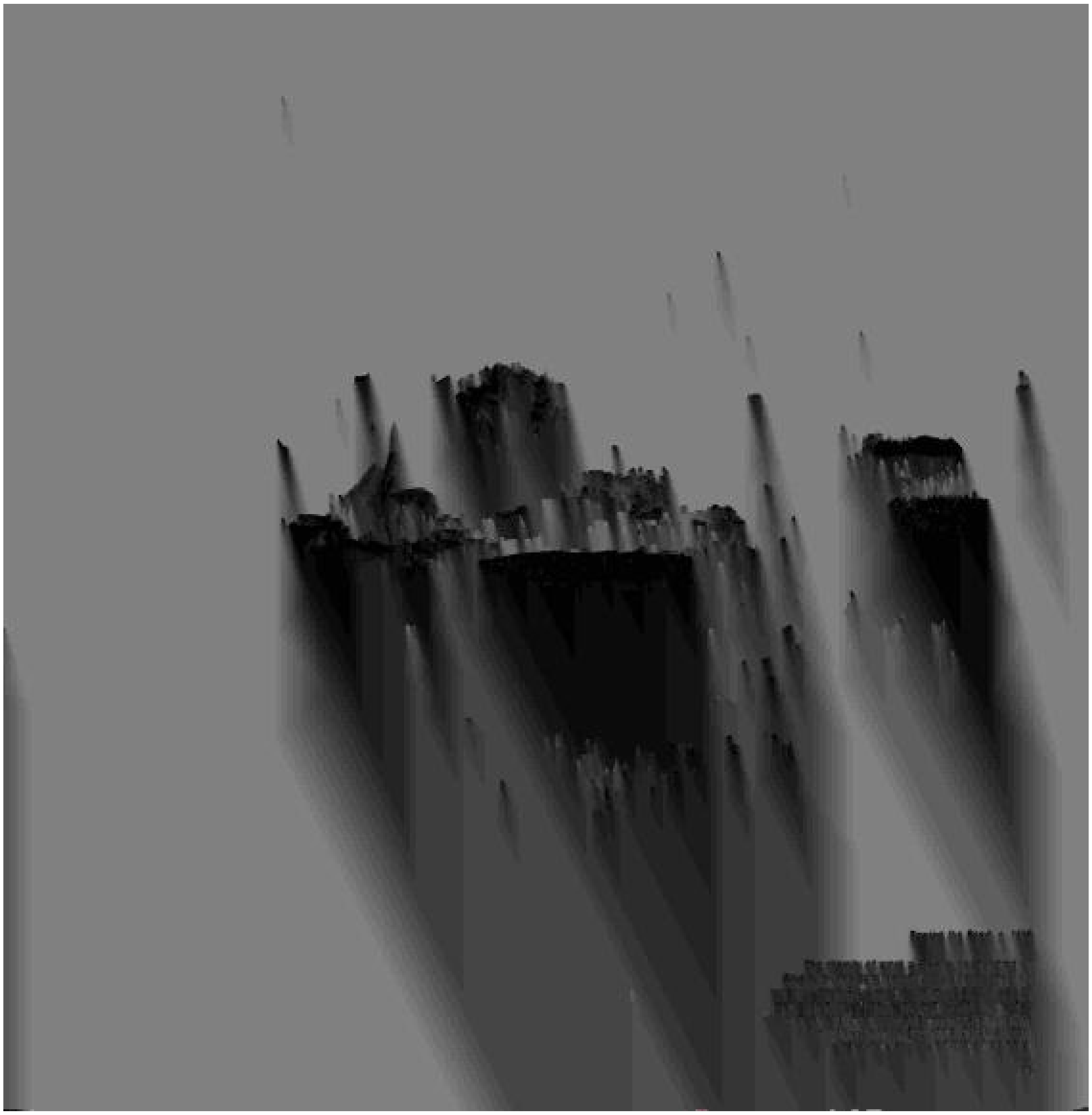
[illegible]

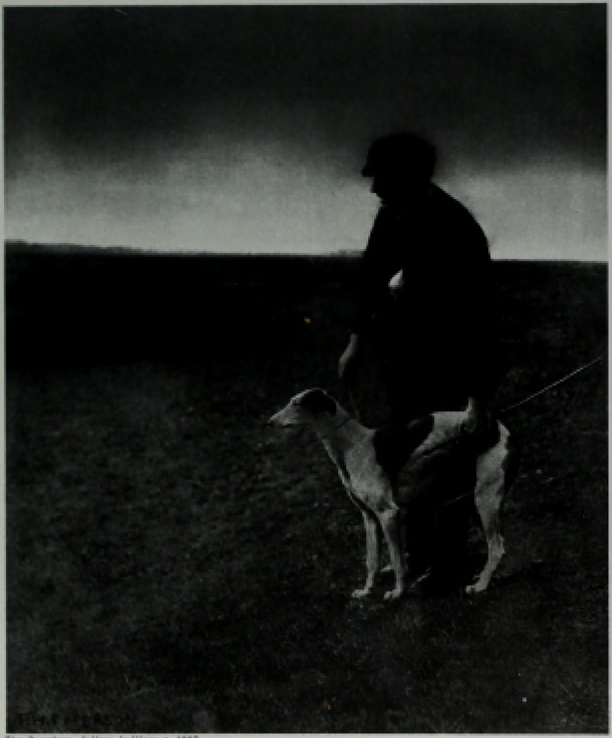
Peter Henry Emerson



[illegible]

[illegible]

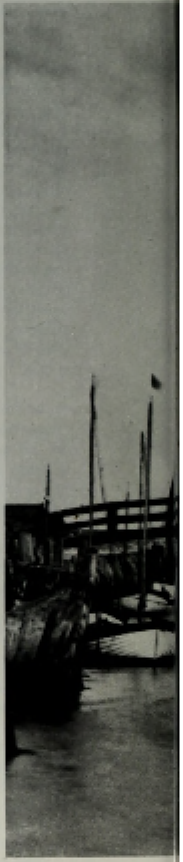


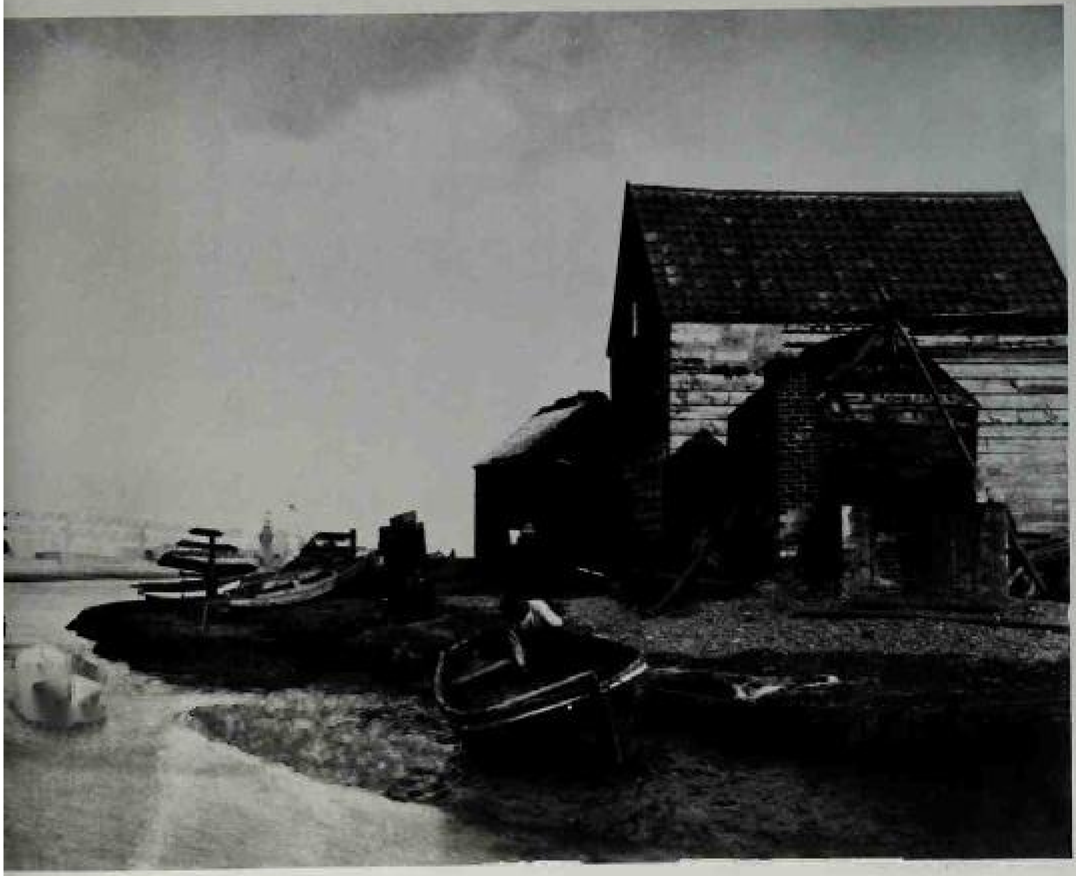


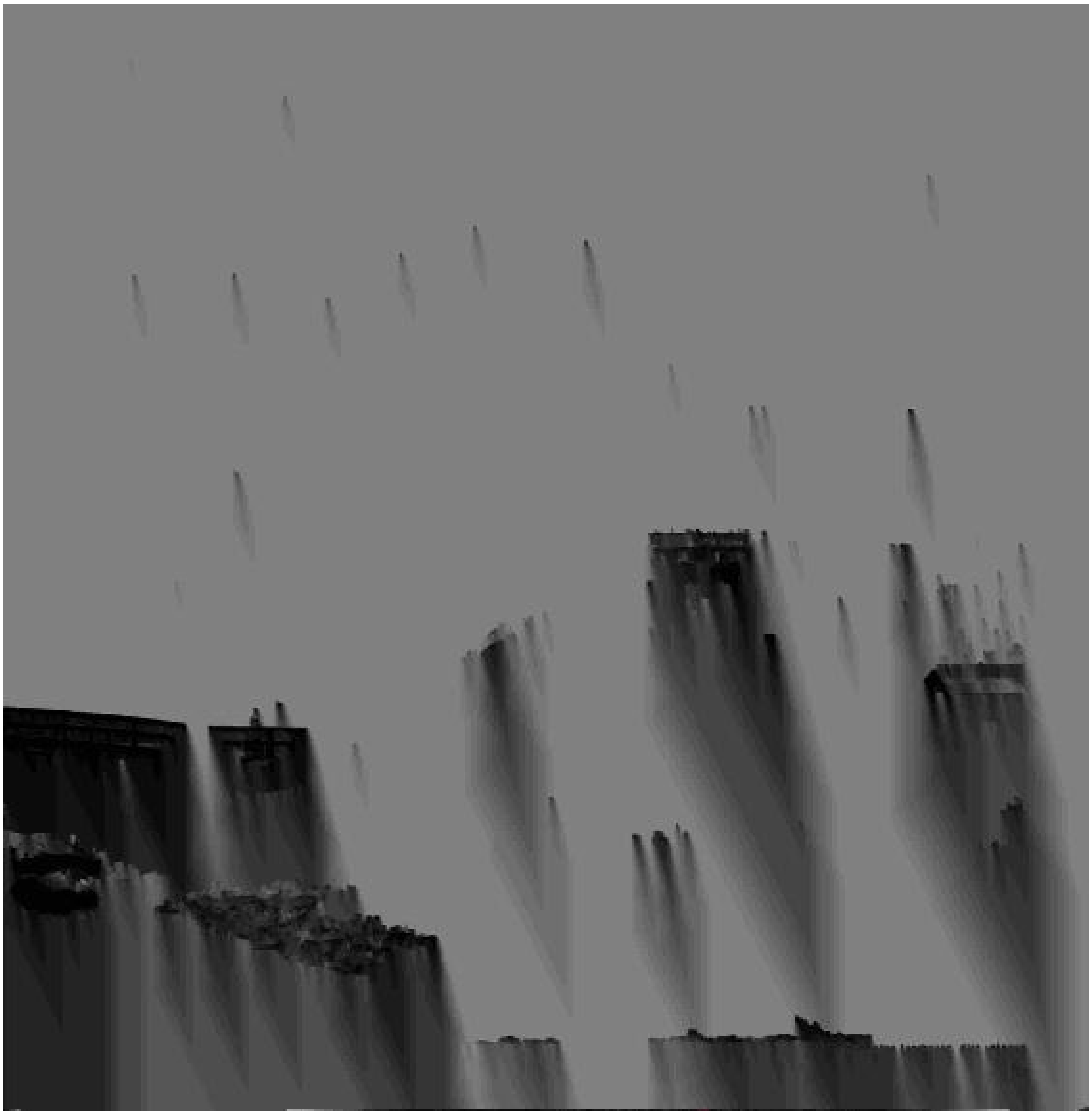
The Poacher—A Hare in View, c. 1885

Poised on a brushy hillock amid the desolate East Anglian marshes, a weather-worn poacher and his whippet prepare to go after a fleeing hare. The picture is a good example of the directness with which the socially conscious Emerson paid honor to humble subject matter: a man and dog concentrating on serious though illegal business.

Since Emerson insisted that photography should not imitate art, an idyllic scene reminiscent of a Dutch painting was hardly his goal here. Nonetheless, the picture resembles a painting in its romanticized collection of elements: a man tending his beached rowboat, an artist at his easel and two ladies gazing off into the distance. ►





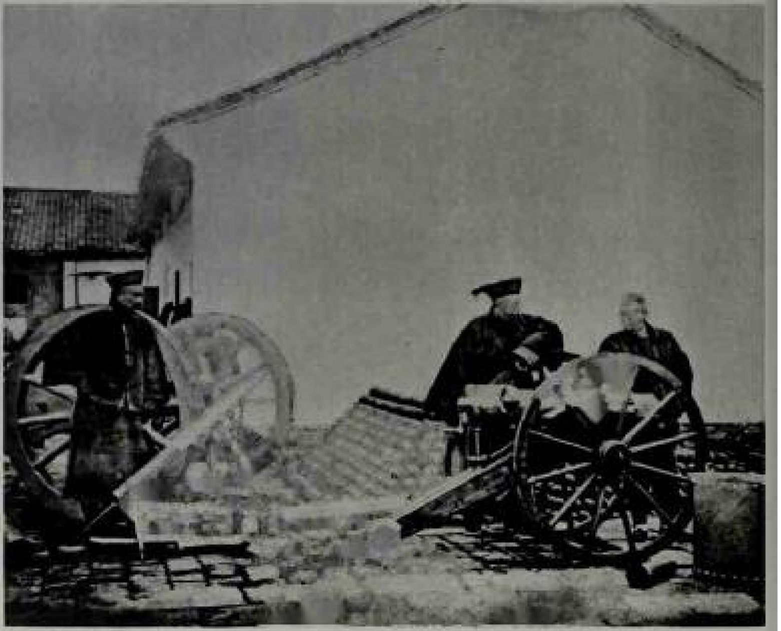


[illegible]

John Thomson

[illegible]

[illegible]

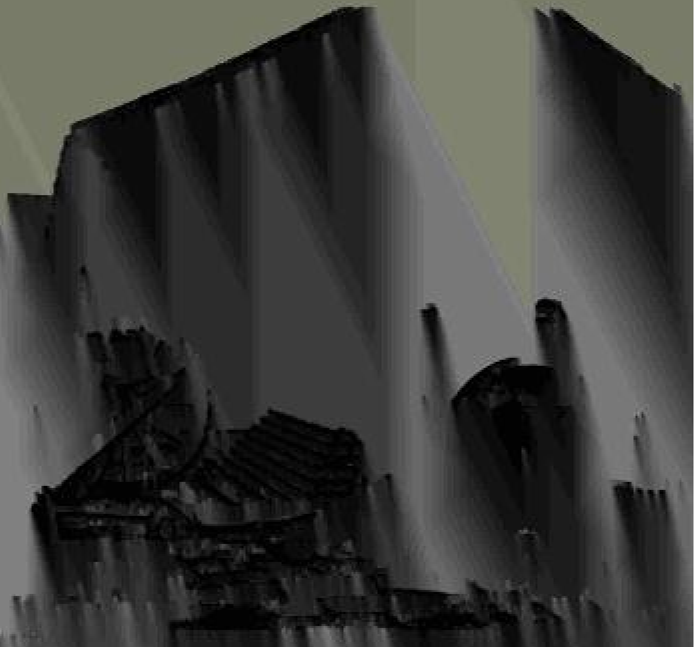


[illegible]

[illegible]

John Thomson

[illegible]

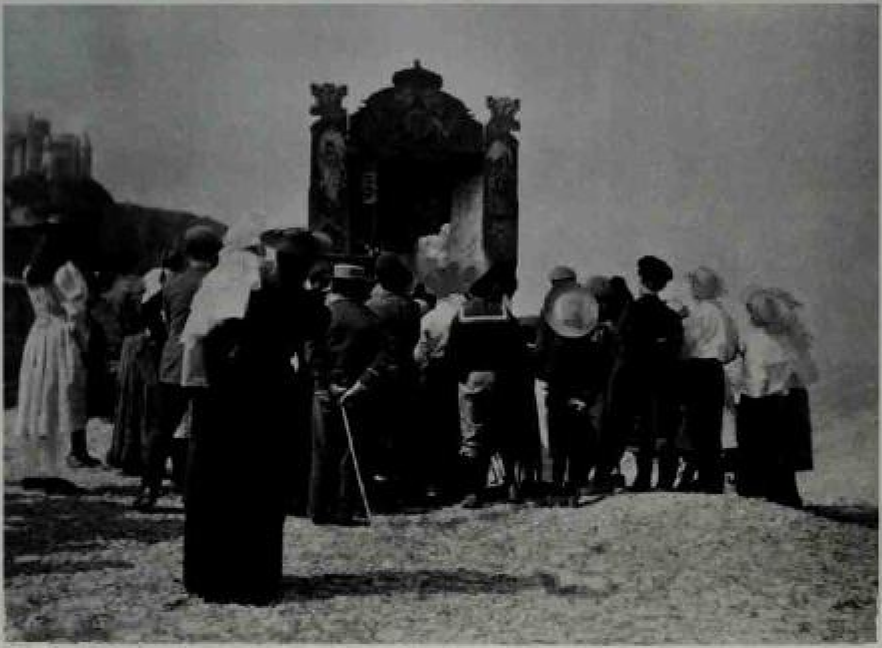


[illegible]

[illegible]

[illegible]

Paul Martin



[illegible]

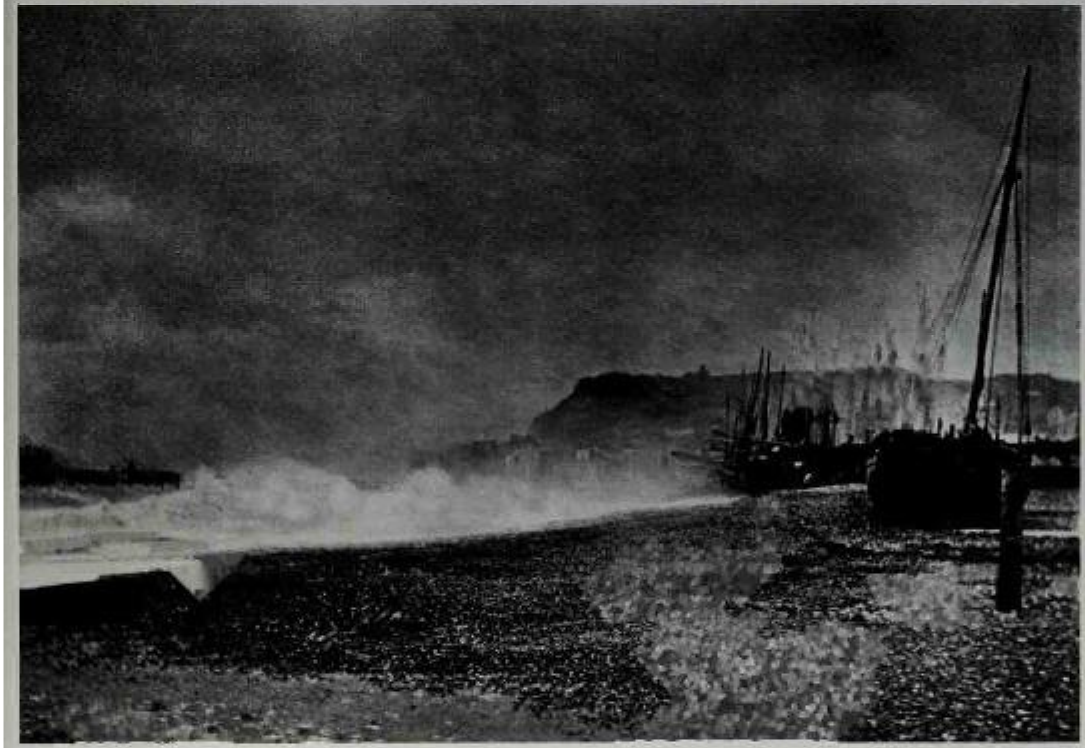
[illegible]

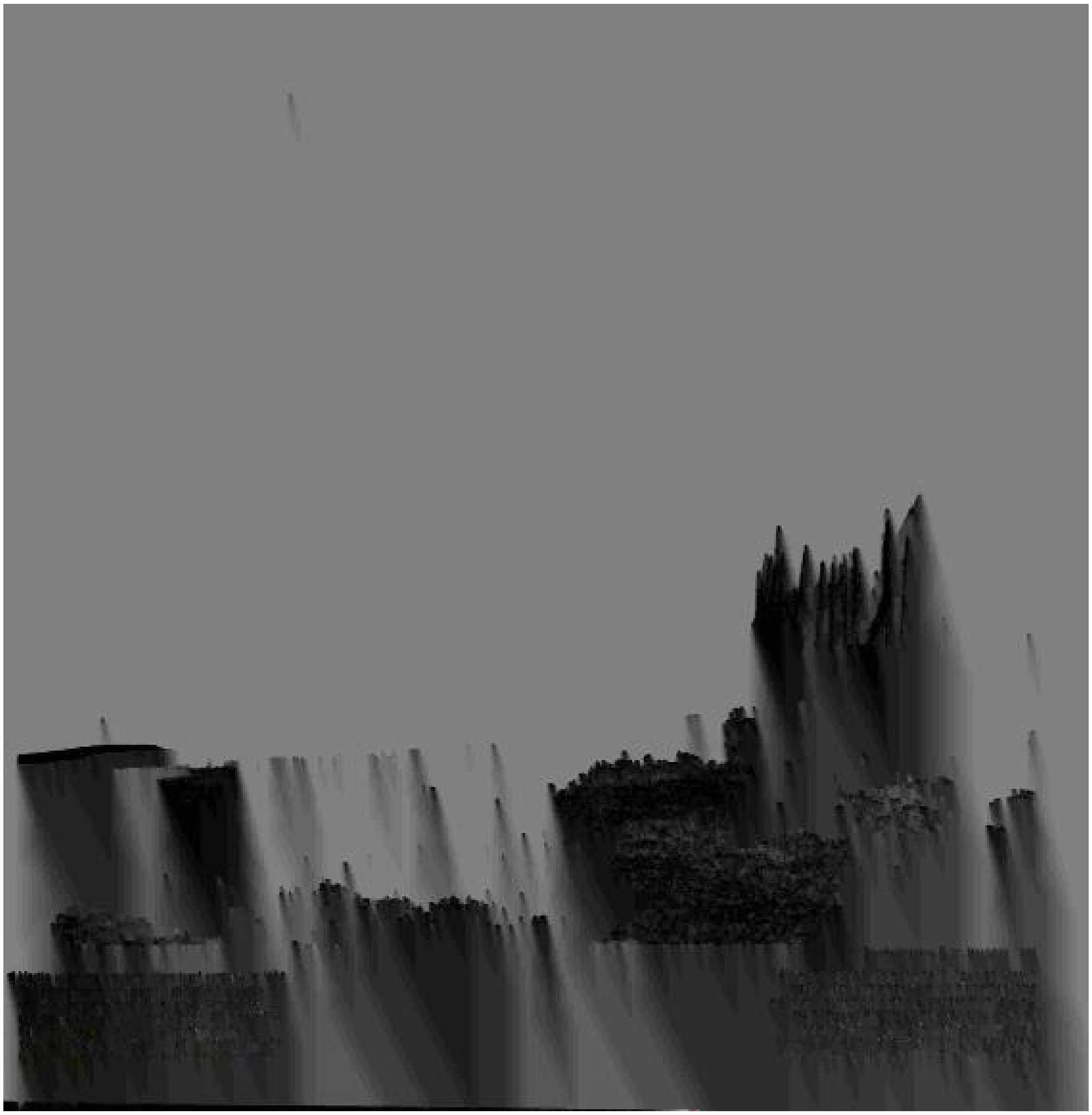
Paul Martin

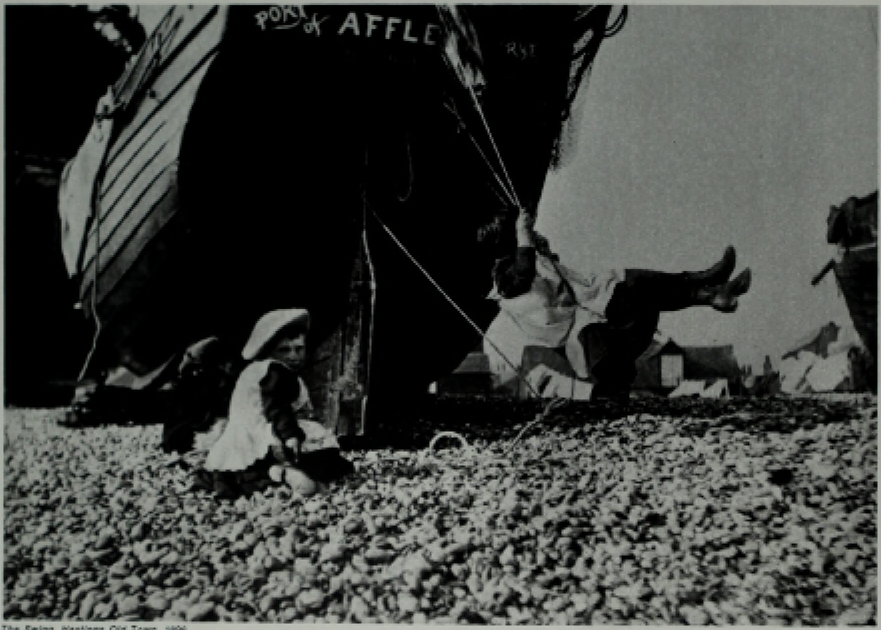
[illegible]

[illegible]

[illegible]

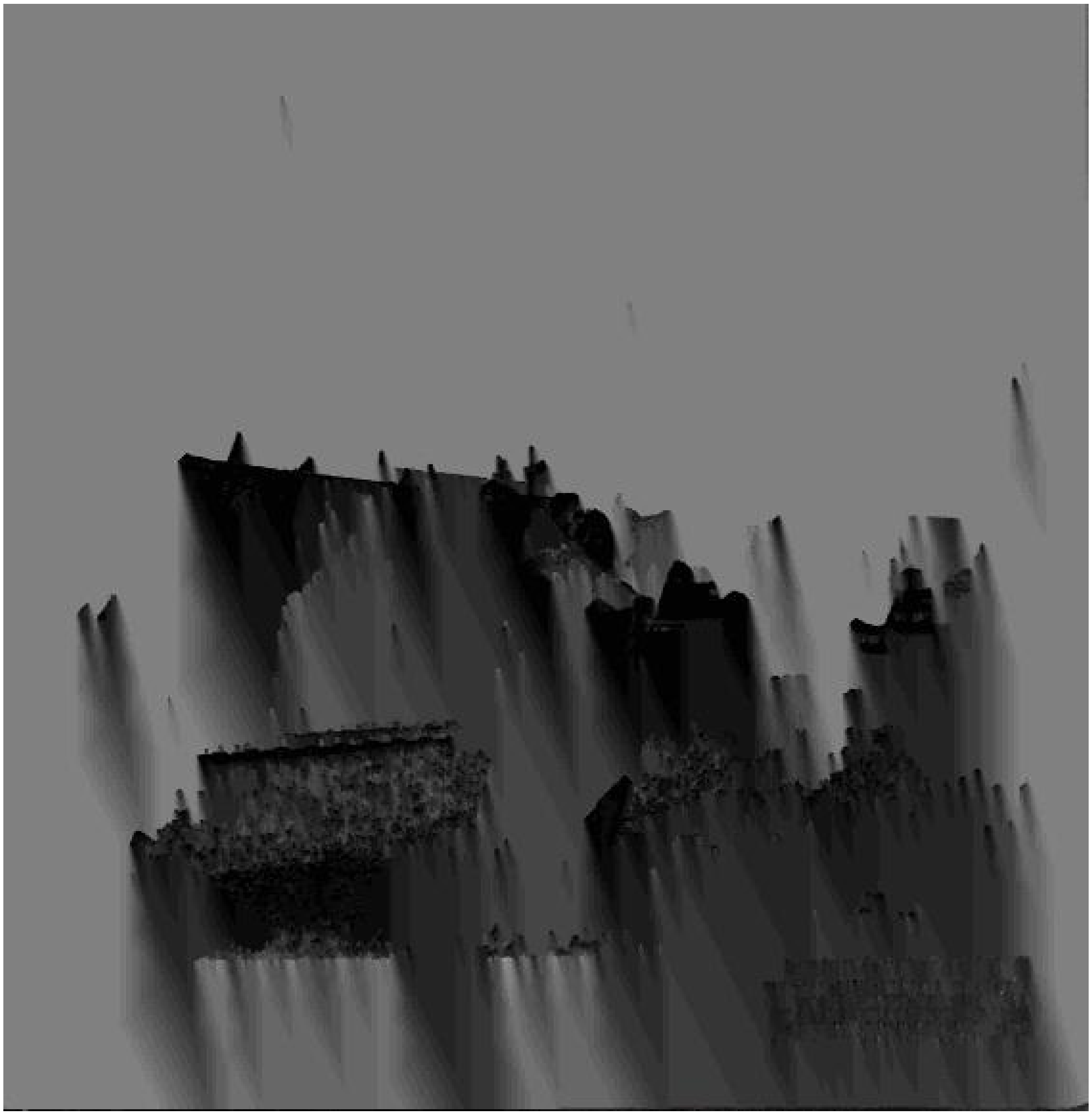


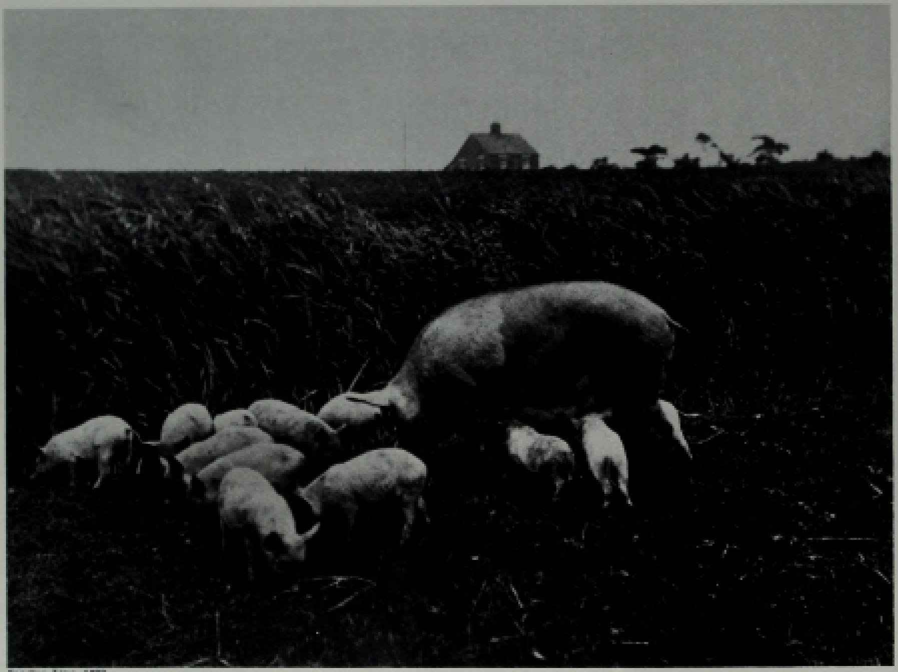




The Swing, Hastings Old Town, 1896

Martin's delight in the simple things of life, which he photographed without arty pretensions, is seen in this picture of children at play on a beach. Before Martin trained his camera on such impromptu games, the innocent pleasures of children had never been filmed with such sensitivity.





Feeding Time, 1892

With affectionate good humor Martin shows a sow and her dozen piglets foraging in a clearing surrounded by acres of waving grain. Though his greatest gift lay in showing people at their most casual, Martin must have come upon this animal gathering and found it too captivating to ignore.

1900 to 1920

4

A New Art Form's Fight for Status and Stature 114
Lewis W. Hine 116
Robert Demachy 122
Alvin Langdon Coburn 124
Clarence White 126
Alfred Stieglitz 128
Eugène Atget 134

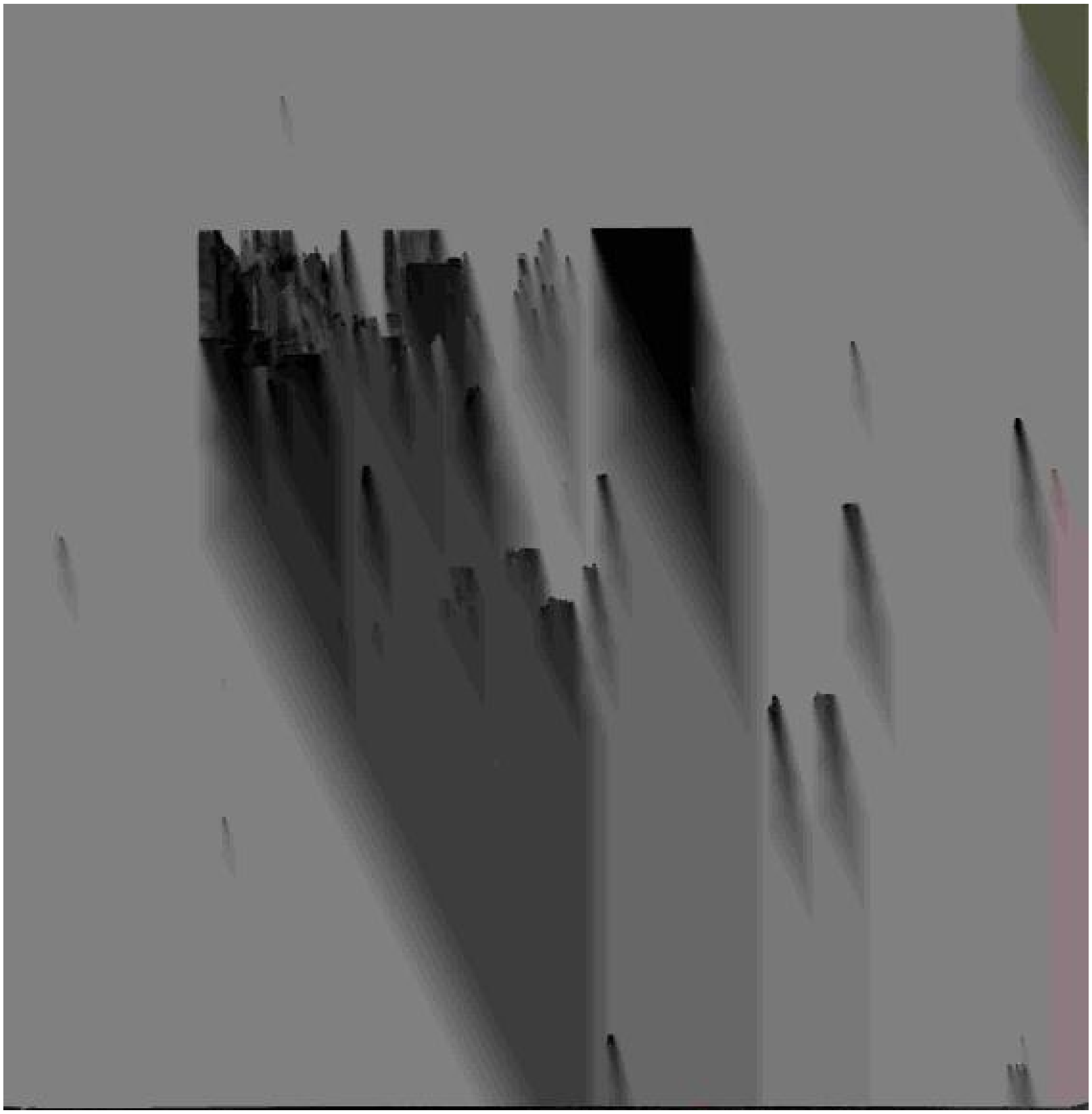
Photographers represented in this chapter include: ►
Robert Demachy 1
Clarence White 2
Lewis W. Hine 3
Alvin Langdon Coburn 4
Alfred Stieglitz 5
Eugène Atget 6

3

1

4

6



[illegible]

A New Art Form's Fight for Status and Stature

[illegible]

[illegible]

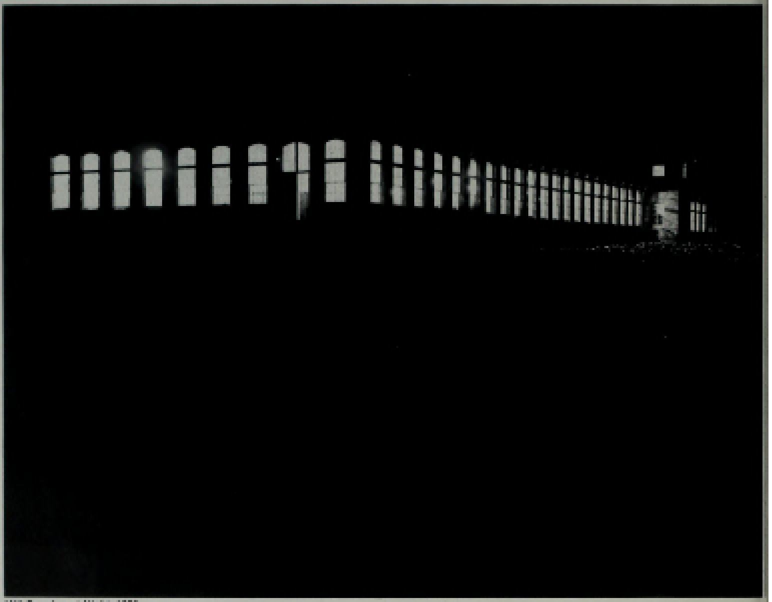
[illegible]

A New Art Form's Fight for Status and Stature

Lewis W. Hine

Lewis W. Hine was one of the first—and greatest—of America's socially concerned photographers. He was also a master of composition and mood. Born in Wisconsin in 1866, Hine did not begin to take pictures regularly until he was 37 years old and was asked to double as photographer at a private school in New York City, where he was teaching geography. Two years later and still an amateur, he photographed impoverished immigrants at New York's Ellis Island and was persuaded by their plight to devote himself to recording the trials of the underprivileged. "I wanted to show things that had to be corrected. I wanted to show the things that had to be appreciated," he said.

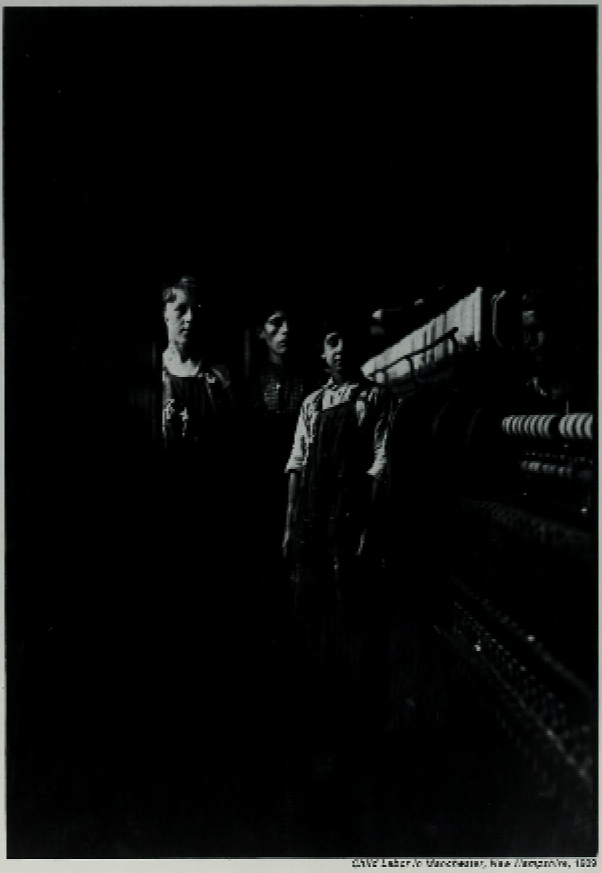
Hine abandoned teaching to tour the United States for the National Child Labor Committee, documenting the abusive conditions under which children then worked in mills and mines. The Red Cross sent him to Europe in 1918 to record its war-relief work, and during the Depression of the 1930s he photographed the victims of rural poverty for federal relief agencies. An intense and compassionate man, Hine produced photographs that inspire, according to his purpose, sympathy, pride or shock.



Mill Running at Night, 1908

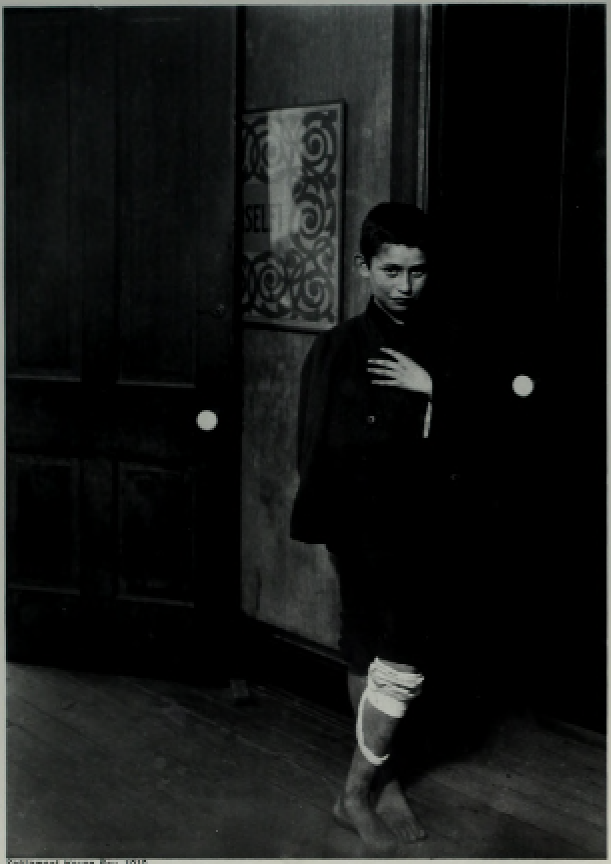
◄ *A glowing rectilinear pattern is formed by light streaming through the windows of a cotton mill going full blast in the black of the winter night. Hine made this elegant picture in Whitnel, North Carolina, while on assignment to chronicle child labor conditions. He could not fail to honor the abstract beauty he saw in the images of industrial society even while his social conscience was repelled by its degradation of human beings.*

Without pathos, Hine made a straightforward study of boy laborers in a cotton mill speak plainly of their plight. He put his point across powerfully through masterful lighting. Even though the picture was taken on a May morning, the mill is dark and gloomy, a place of perpetual night. Hine posed the boys beside a white skein of cotton, however, and the light from a window reflected on it to provide a source of contrast.

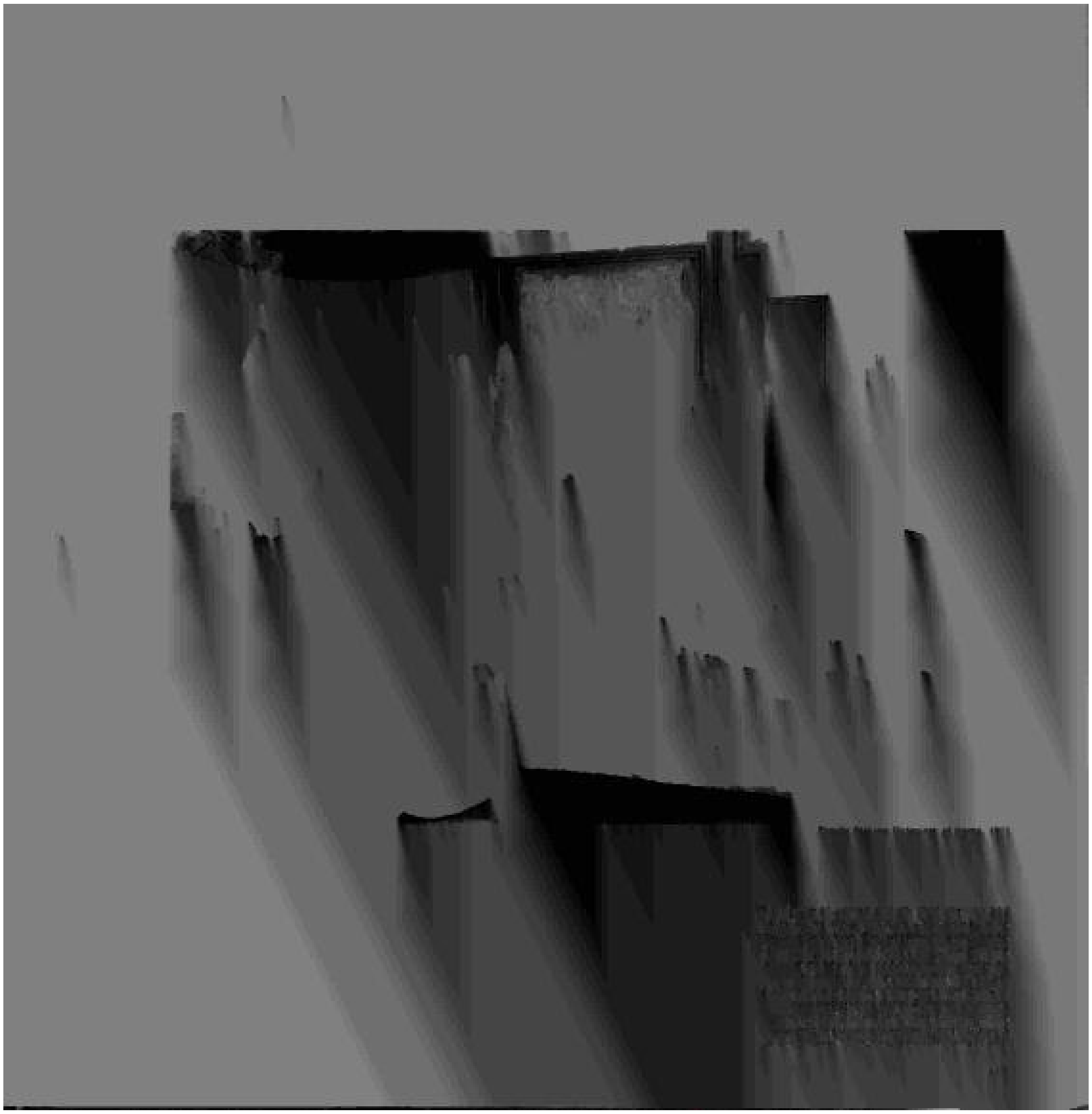


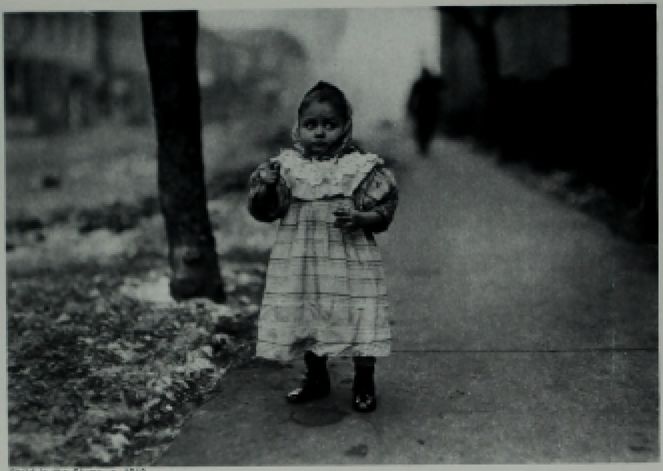
Child Labor in Manchester, New Hampshire, 1909

Hine's consummate feel for design is seen in this photograph of an expressive youngster waiting to have his injured leg treated at the clinic in Hull House, the famous settlement house of the Chicago slums. Hine posed the boy so that his dark suit matches the somber wood of the doors and the paneling—yet the darkness is relieved by white highlights: the doorknobs, the boy's hand, the reflected light from the wall and floor and even the bandage. In his placement of the boy, Hine has also posed some visual questions that create emotional tensions within the viewer. Why is the door at the left open? Where does it lead?

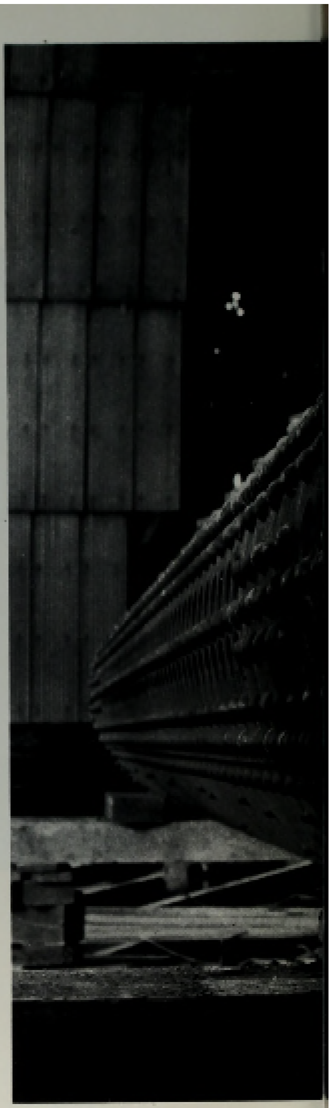


Settlement House Boy, 1910



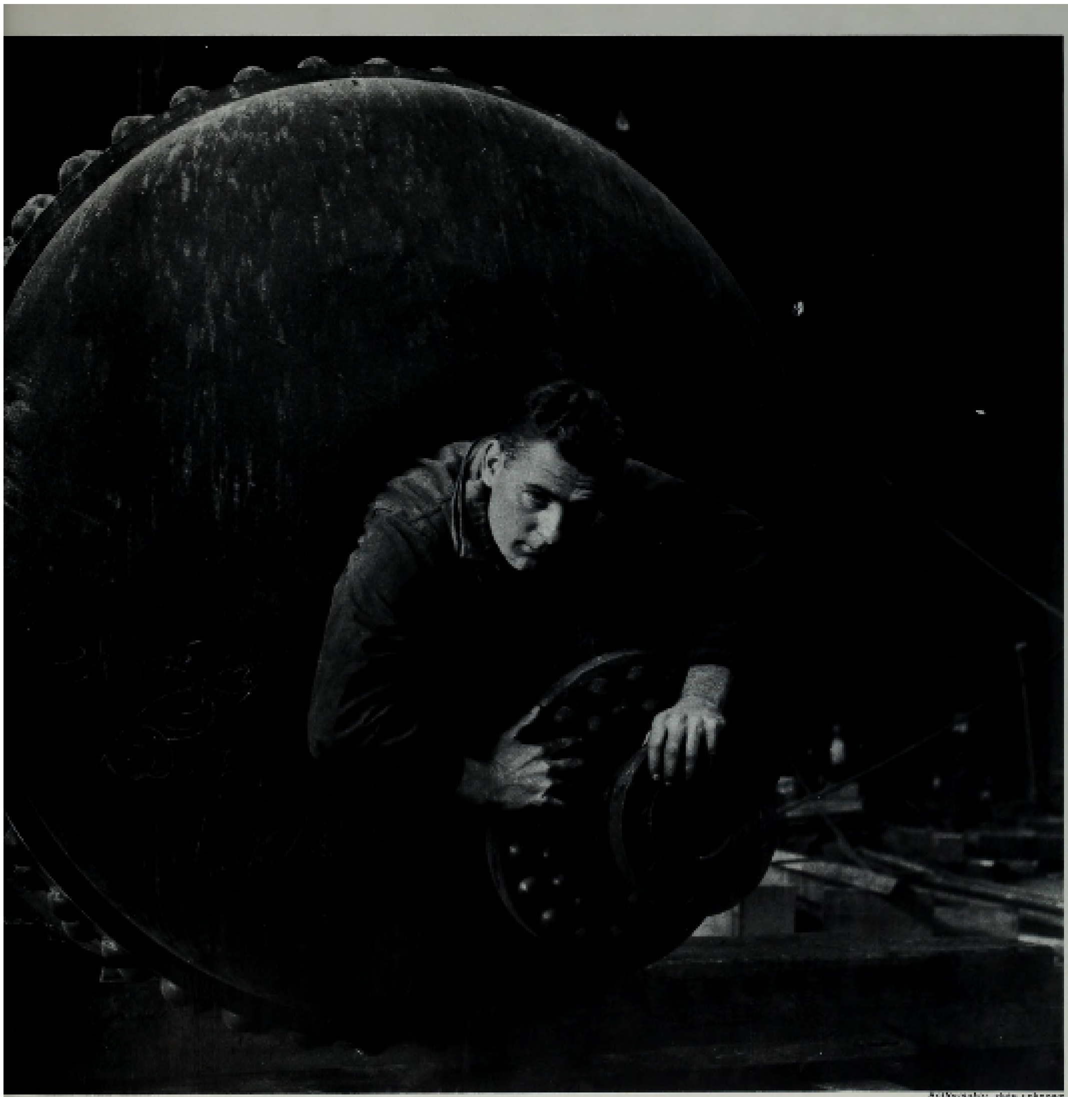


Child in the Slums, c. 1910



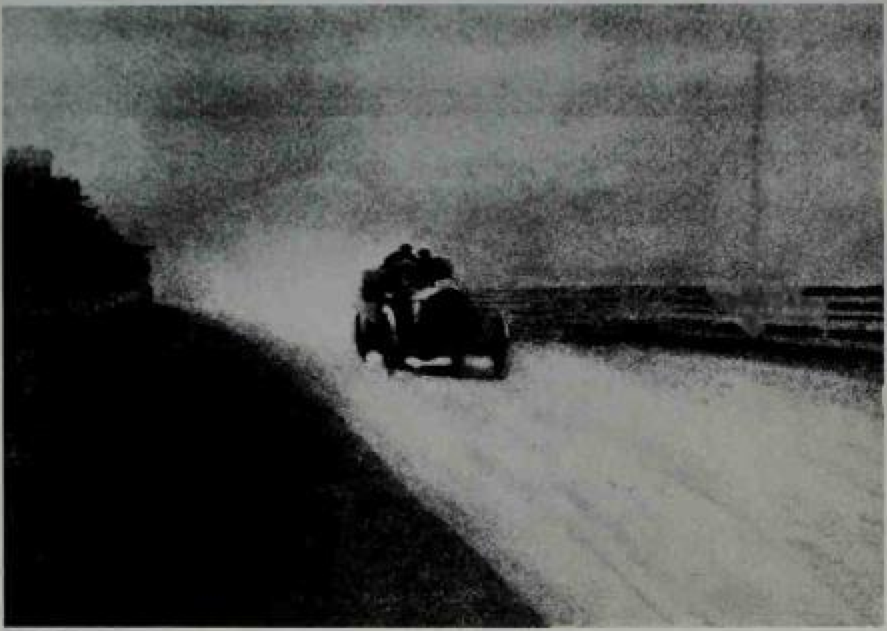
A little girl, alone on a slum street in Chicago, becomes a visualization of foreboding in this study. The girl is obviously lost, her look apprehensive. In the background, the unfocused form of an adult moves toward her, while at the left a tree trunk acts to pin her in. That this vulnerable little child is in a rundown area of the city adds to the poignancy of the photograph. But her locale does not make the picture; the photographer has captured the uncertain attitude of any child who is lost, in any part of town.

"The more I see of modern machines the more I respect the men who make them . . ." wrote Hine, and the picture at right, with its hint of humor, bears witness to his view. The machinist glances up from the mouth of his boiler with a confident air that leaves no doubt about the photographer's conviction as to man's mastery over machines. Indeed, Hine described his 1932 picture book, Man at Work, as an effort to go "behind the scenes of modern industry where . . . the character of the man is being put into the motors."



Boilermaker, date unknown

Robert Demachy

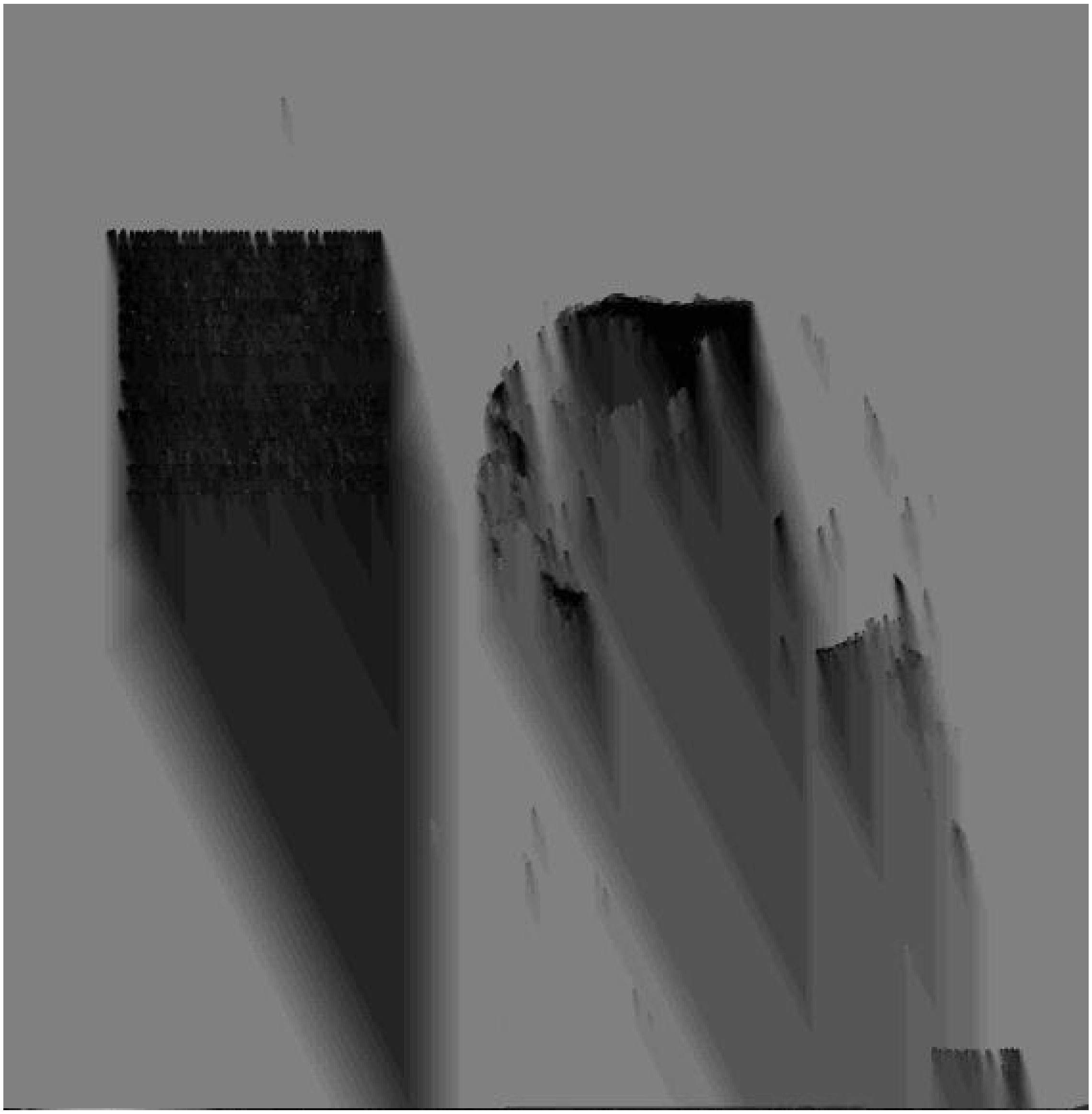


[illegible]

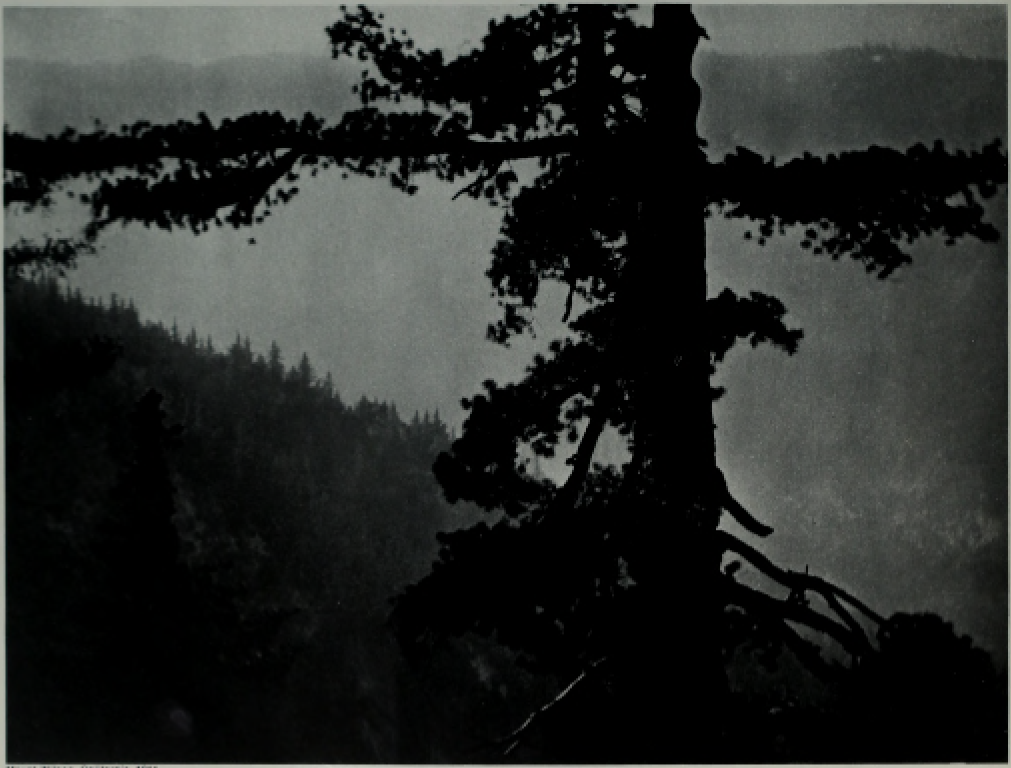
[illegible]

Robert Demachy

[illegible]



Alvin Langdon Coburn



Mount Wilson, California, 1911

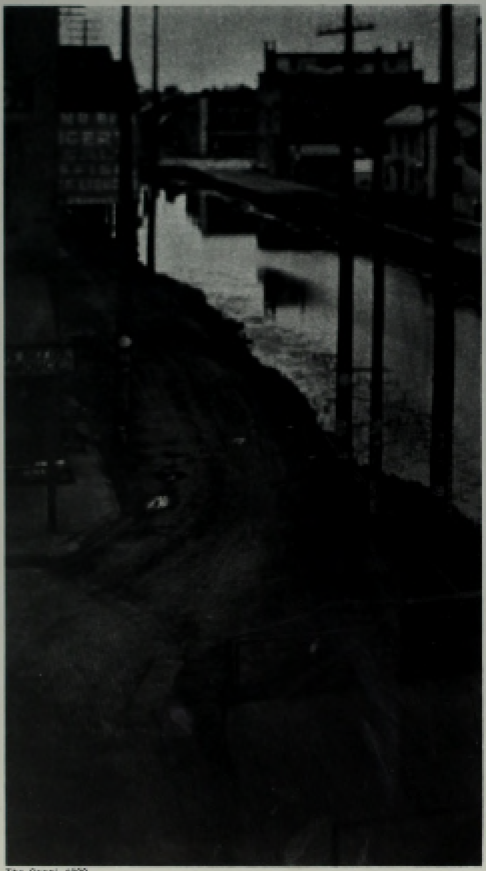
A tree shaped like a cross is juxtaposed with the diagonal slope of the mountain in this geometrical view of California's rugged north country. The scene's starkness is softened by the background, a muted sweep of hazy woodlands.

Clarence H. White

Clarence H. White was one of those modest photographers who lived quietly and photographed only simple subjects, but whose work had a profound effect on the course of modern photography. White, perhaps more than any of his contemporaries, demonstrated what could be achieved by finicky attention to detail. He knew exactly the effect he was after, and to get it he insisted on controlling every part of the process from lighting to printing. He would even have costumes made especially for his models to help create a mood or texture *(far right).*

A native of Newark, Ohio, White wanted to become a painter, but his father forbade it, saying he would have "no paupers in the family."

Instead, White became a bookkeeper at a local grocery concern. He began taking pictures when he was 23 and within four years his work was exhibited at a Philadelphia salon. In 1906 he settled in New York City, became a teacher of photography and eventually founded his own school. Teaching occupied much of his time, and he made little more than commercial portraits in his later years.

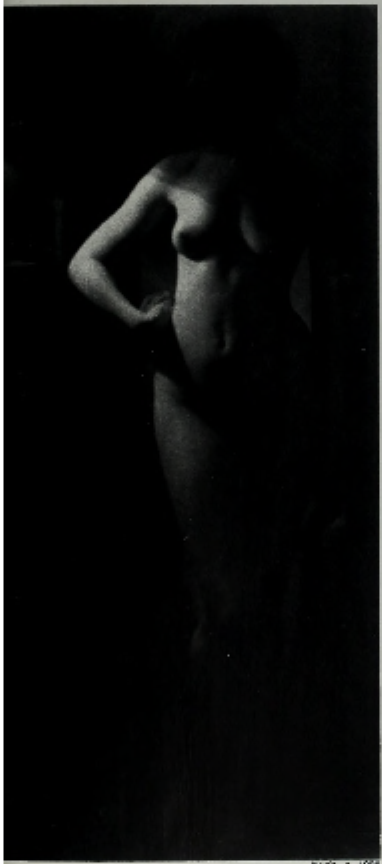


The Canal, 1899

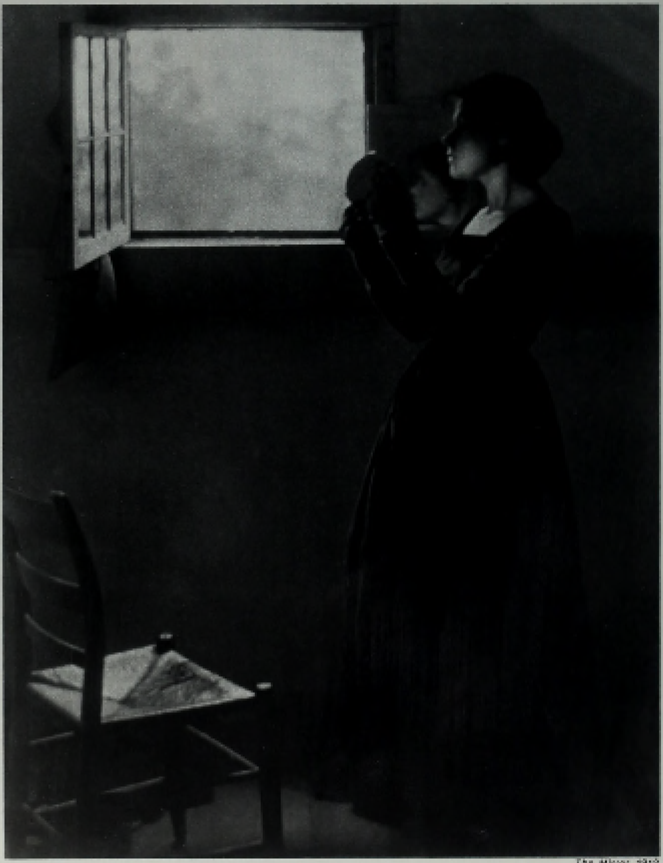
White's preference for unassuming subjects is seen in this view of his home town, Newark, Ohio. With meticulous care, he creates a still life of geometric patterns, exaggerating the foreground for effect and cropping the width of the print to accentuate the tall, skinny telephone poles.

A nude acquires a sensuous, secretive appearance from the use of a single, relatively weak sidelight. The ability to arrange illumination so that it contributed to the mood of his pictures was one of the photographer's greatest strengths and became a hallmark of his work.

In this virtuoso photograph, illumination from the single window helps create a triangular composition. The window is one point of the triangle; the model, with sunlight reflected onto her face from a hand-held mirror, is another; the third is the chair, which catches the sun's rays.



Nude, c. 1909



The Mirror, 1912

Alfred Stieglitz

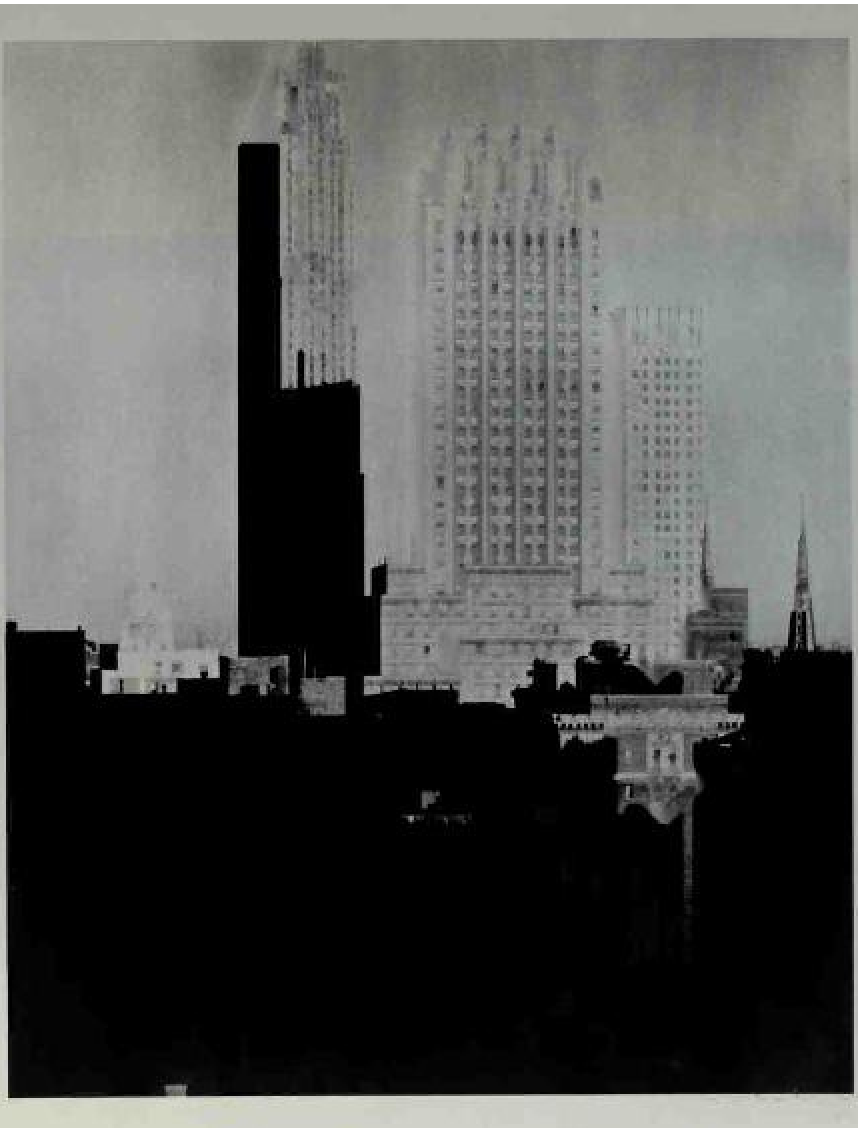
[illegible]

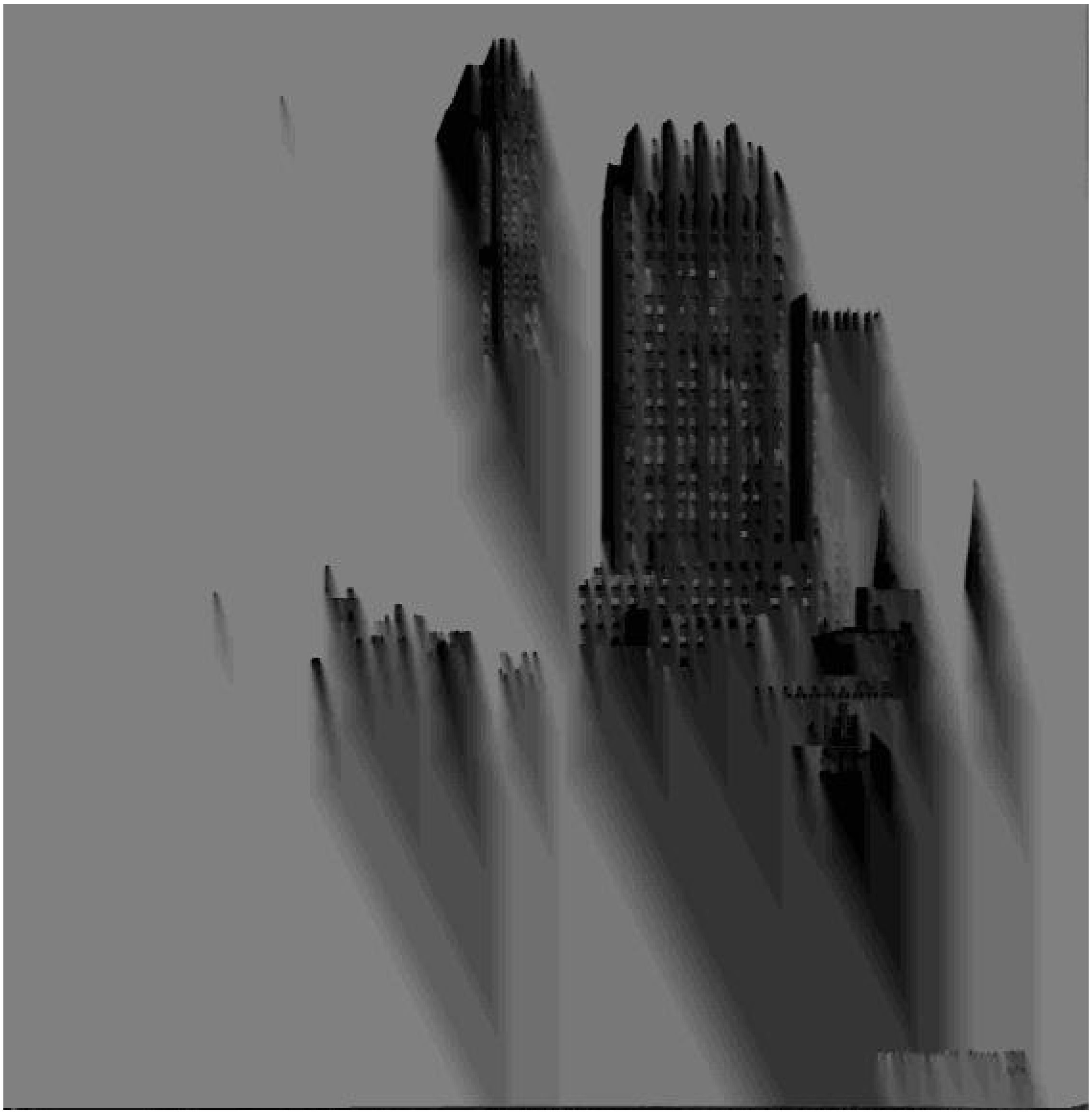
[illegible]

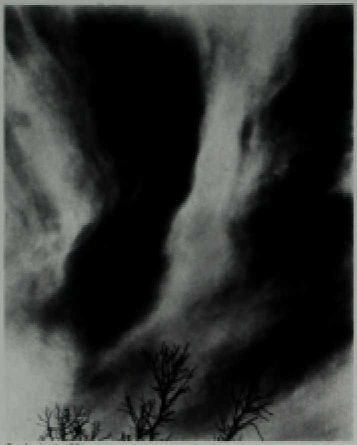
[illegible]

Alfred Stieglitz

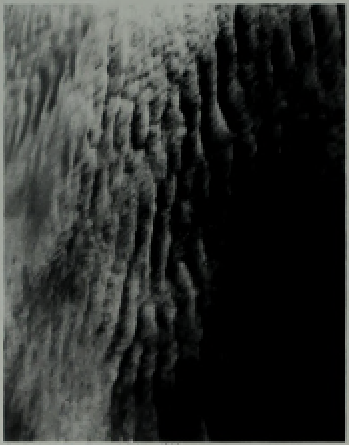
When the young Alfred Stieglitz re- [illegible]



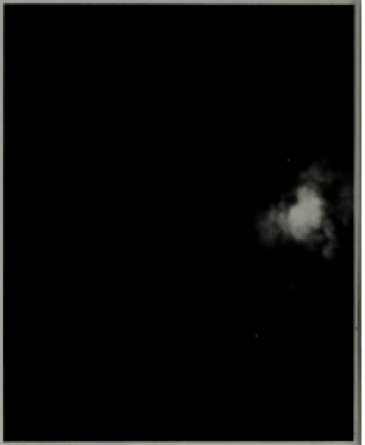




Equivalent, 1931

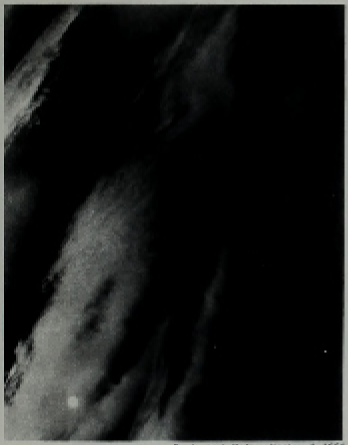


Equivalent, The Eternal Bride, 1930

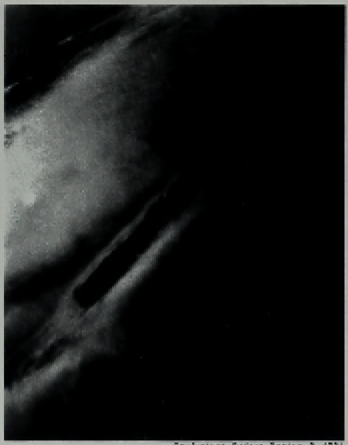


Equivalent, 1929

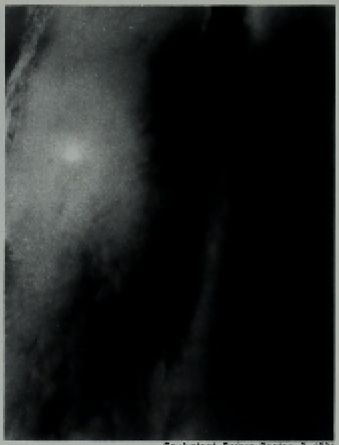
Since the "equivalents" were personal statements by the photographer about his innermost feelings, they have no precise definitions. In the three photographs on this page, each made on a different occasion, Stieglitz saw some of his own experiences mirrored in the sky. The one at left above is full of contrasting blacks and grays, the center one has a subtler range of grays and a rippled surface of clouds, and the one at right pictures the blackness of the heavens, broken only by a sunburst. At the emotional level, they had another meaning to Stieglitz, who saw them as "revelations of a man's world in the sky, documents of eternal relationship."



Equivalent, Before Boston, 1, 1931

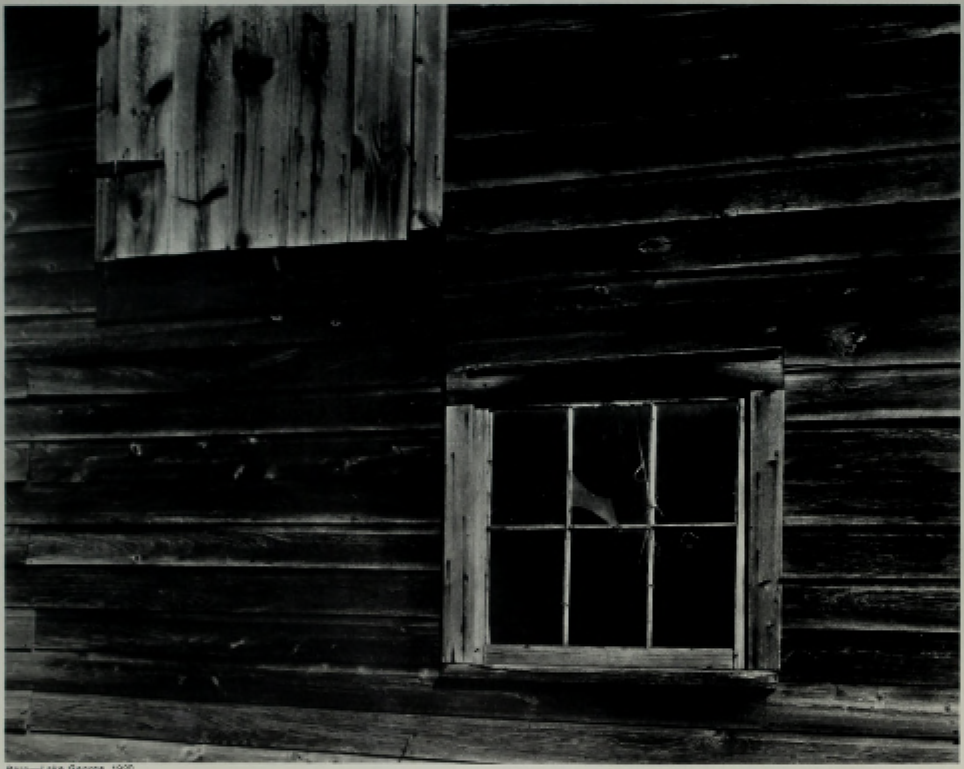


Equivalent, Before Boston, 2, 1931



Equivalent, Before Boston, 3, 1931

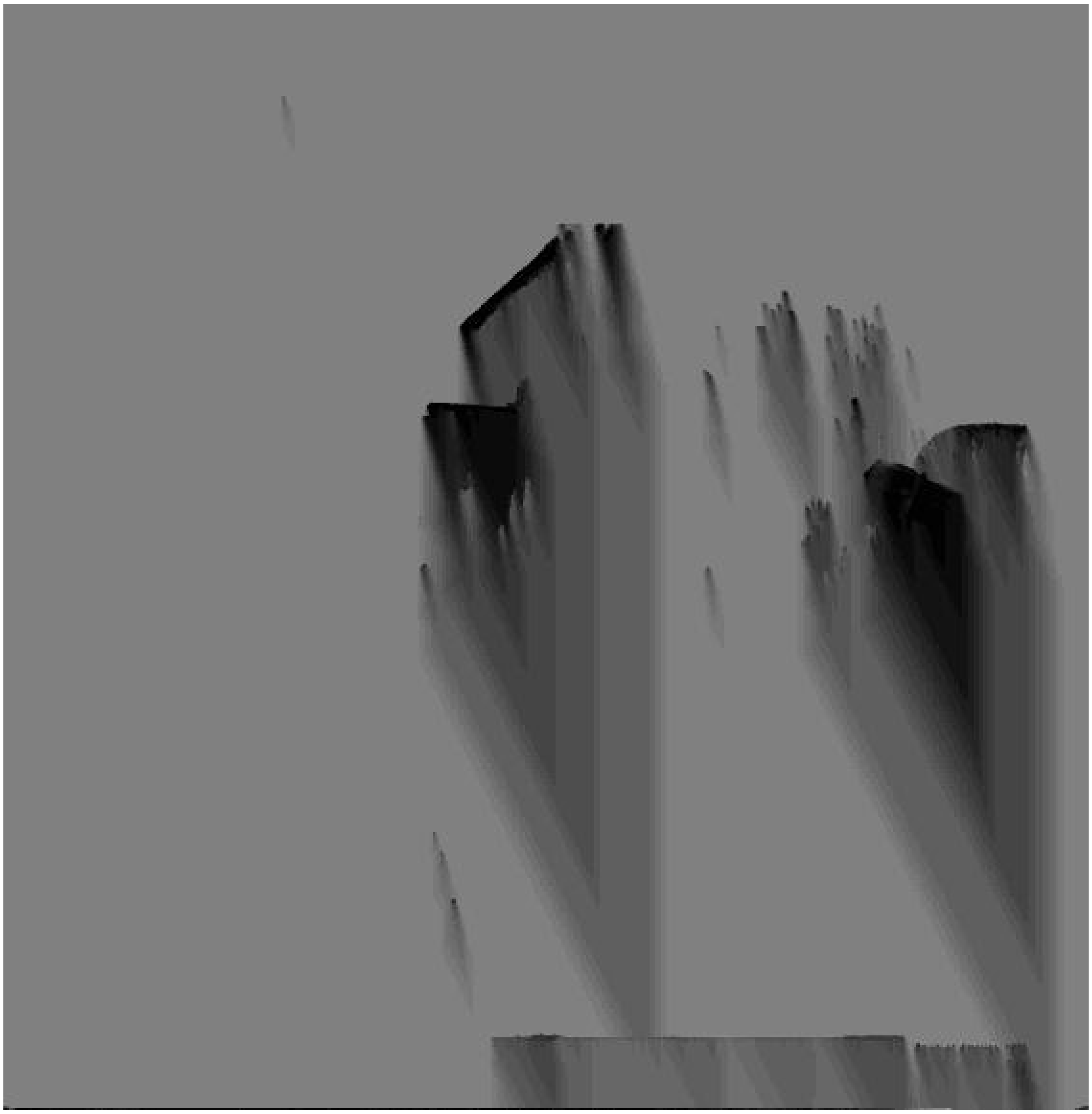
Unlike the "equivalents" on the opposite page, these were made in sequence to record the subtle differences seen within a few moments in the sky. During the photographing of the sequence, the sun turned from bright to hazed, while the shapes formed by the clouds shifted, joining and separating in response to the winds. Such natural occurrences are hardly startling, yet this sequence transcends its subject matter and invites the viewer to a realm where literal forms, substance and even orientation are altered.



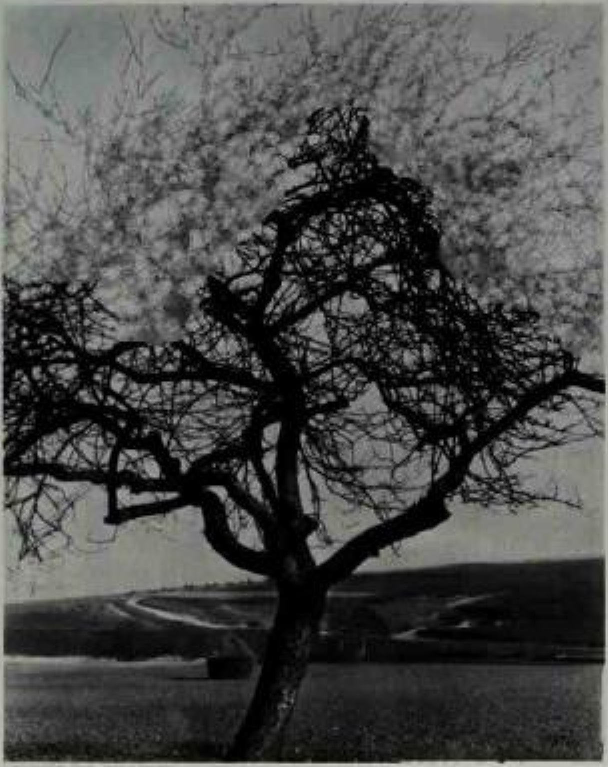
Barn—Lake George, 1920

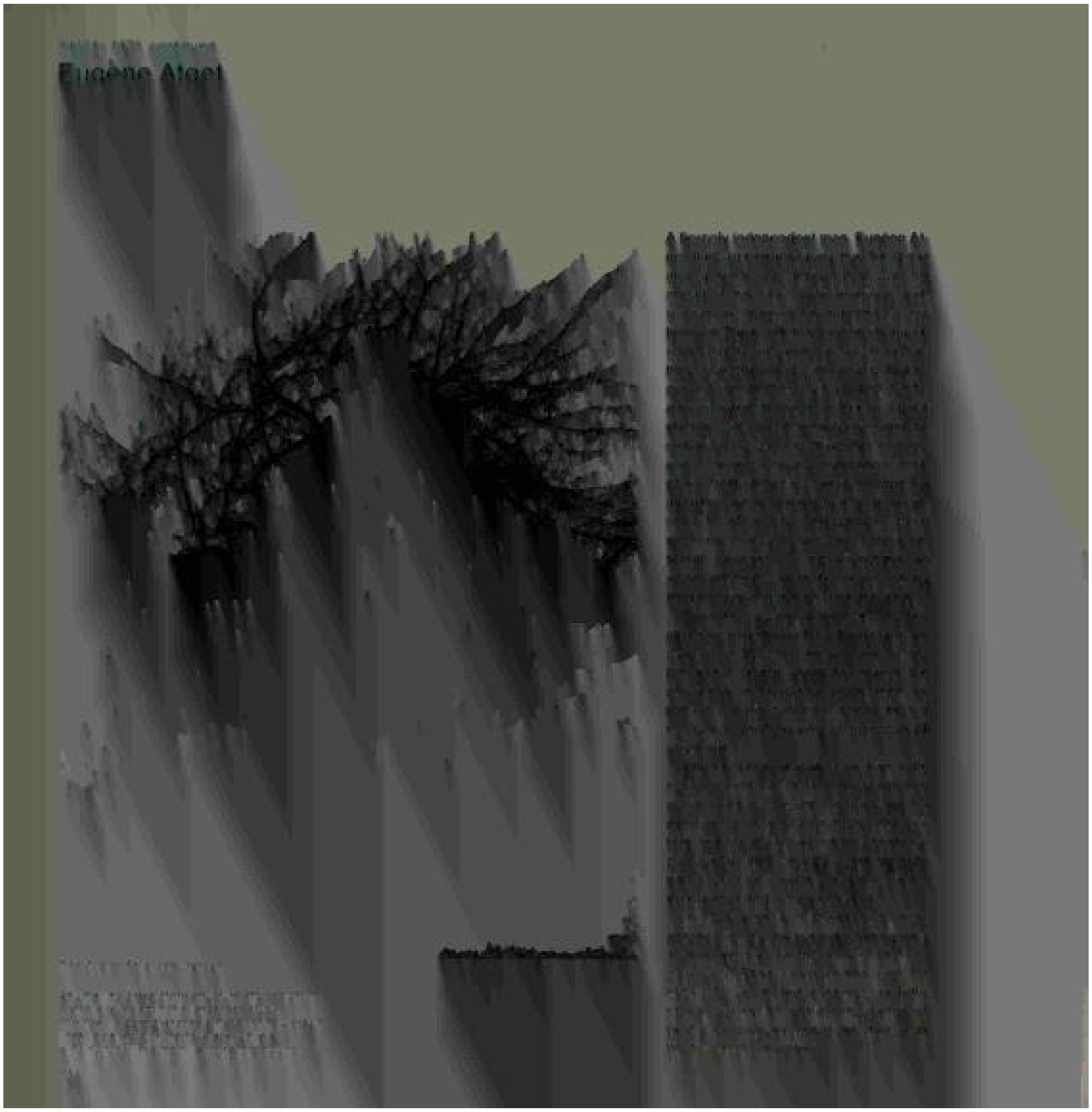
In this close-up taken at the Stieglitz family's country home, the rhythm of the horizontal clapboards is interrupted by the vertical elements of the closed hayloft door and the window.

The title of this work reflected Stieglitz' belief that ► there was a parallel between the condition of a gelded, harnessed work horse and the spiritual castration of puritanical American society.



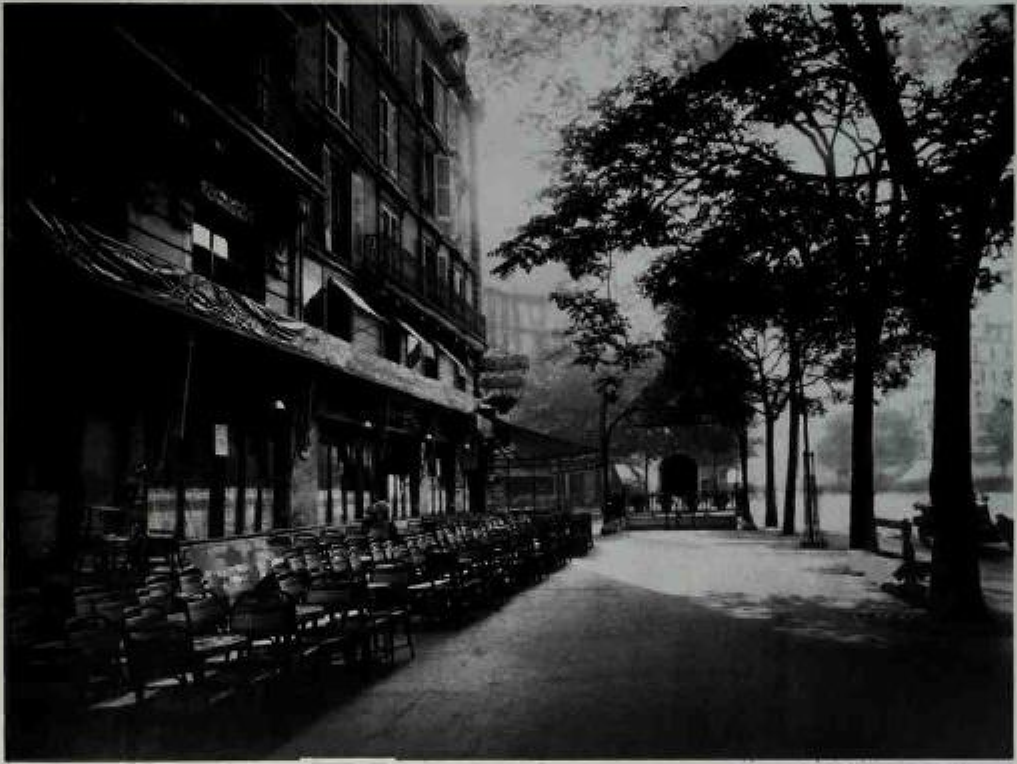
Eugène Atget

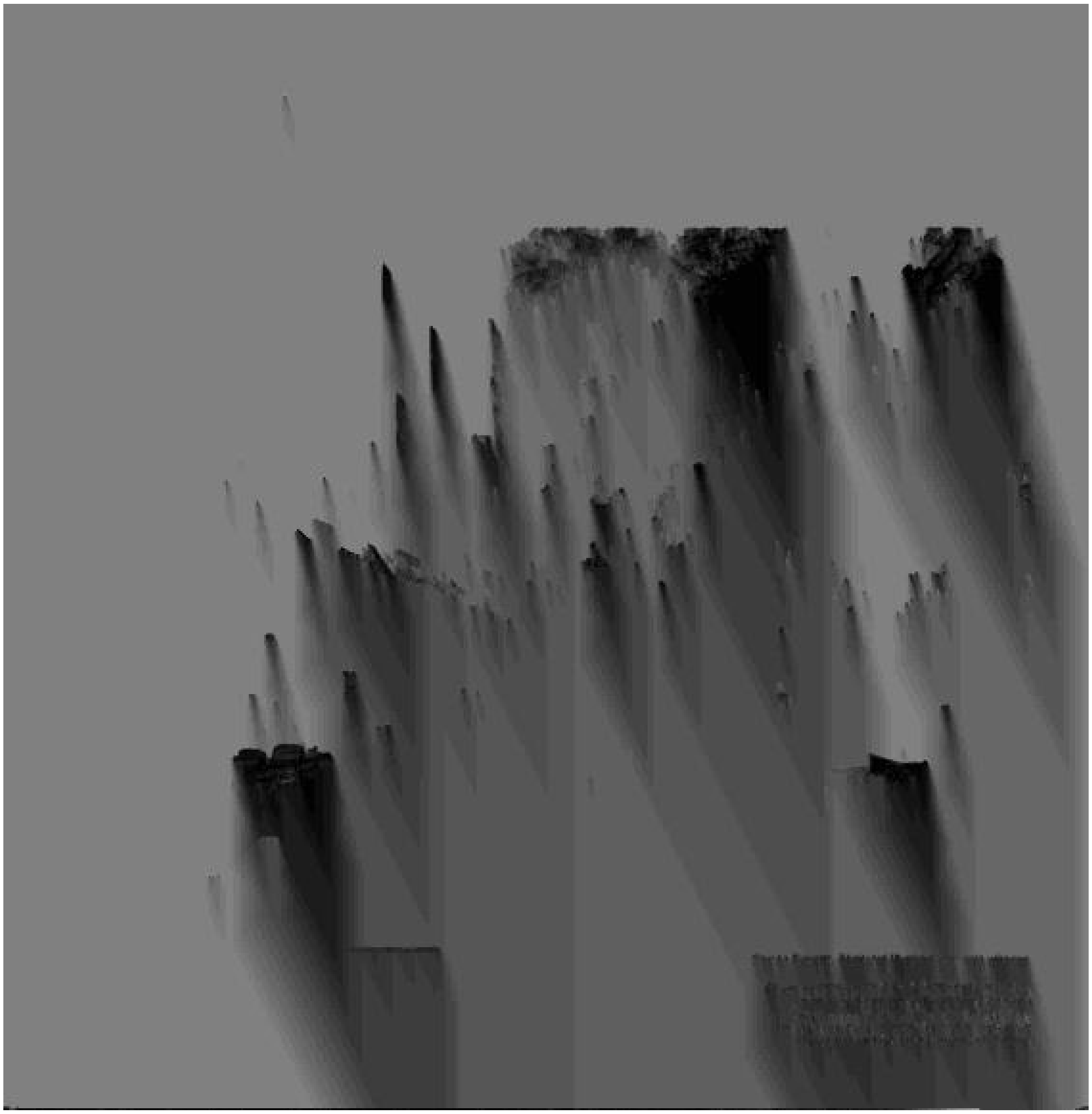


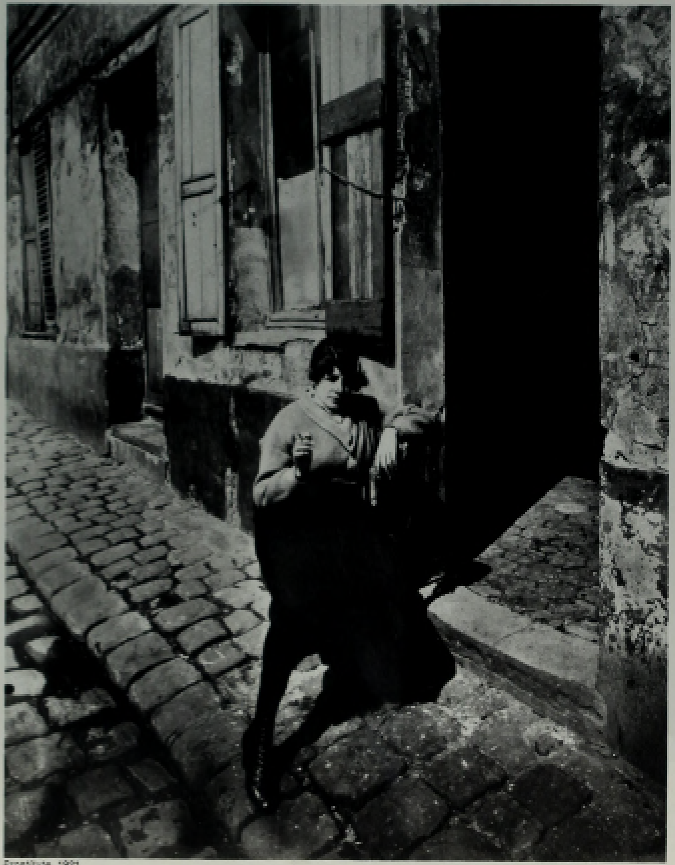


Eugene Atget

[illegible]



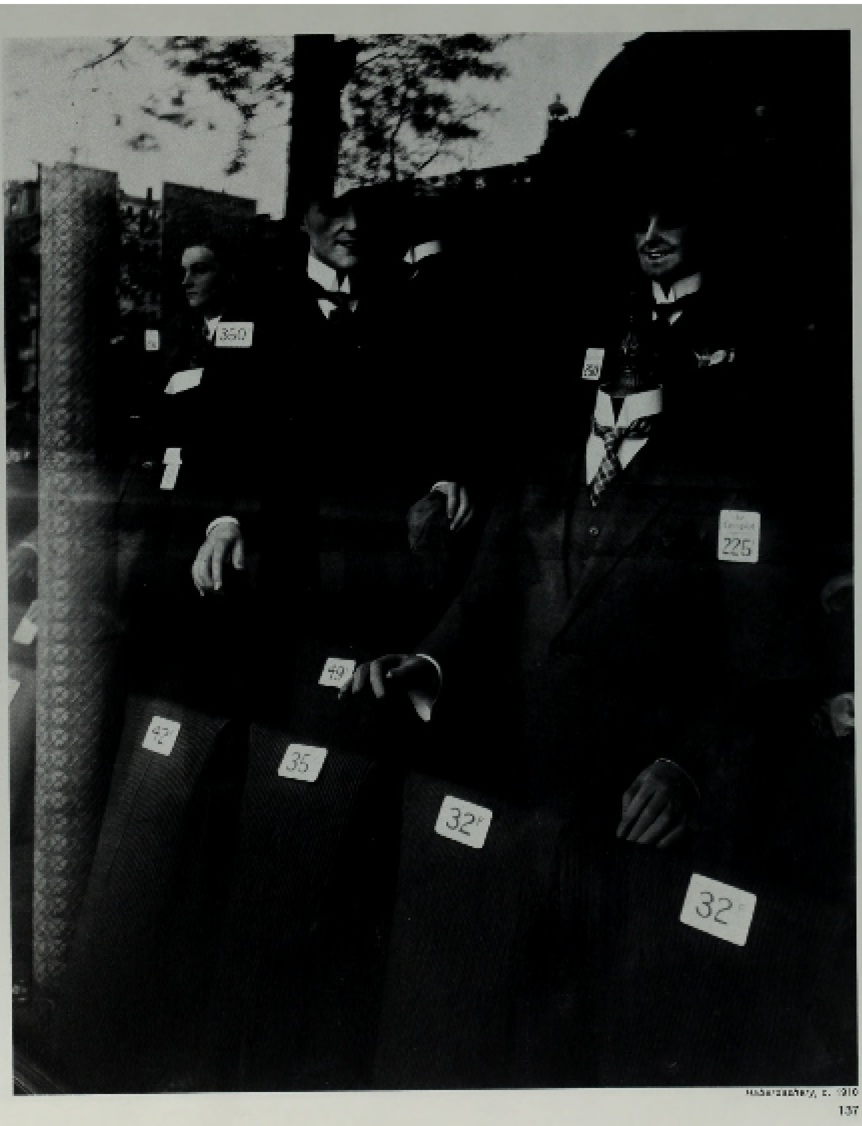




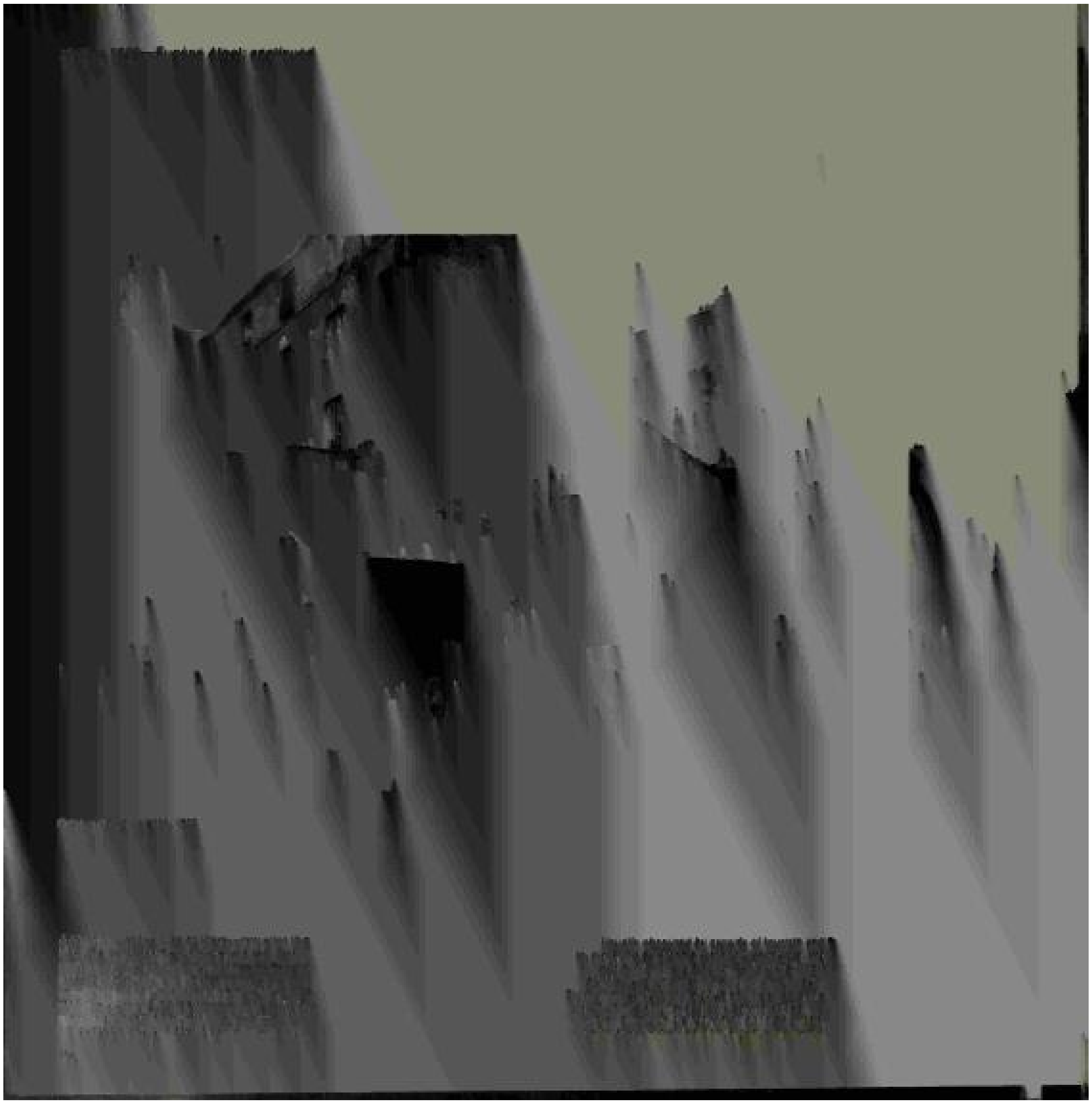
Prostitute, 1921

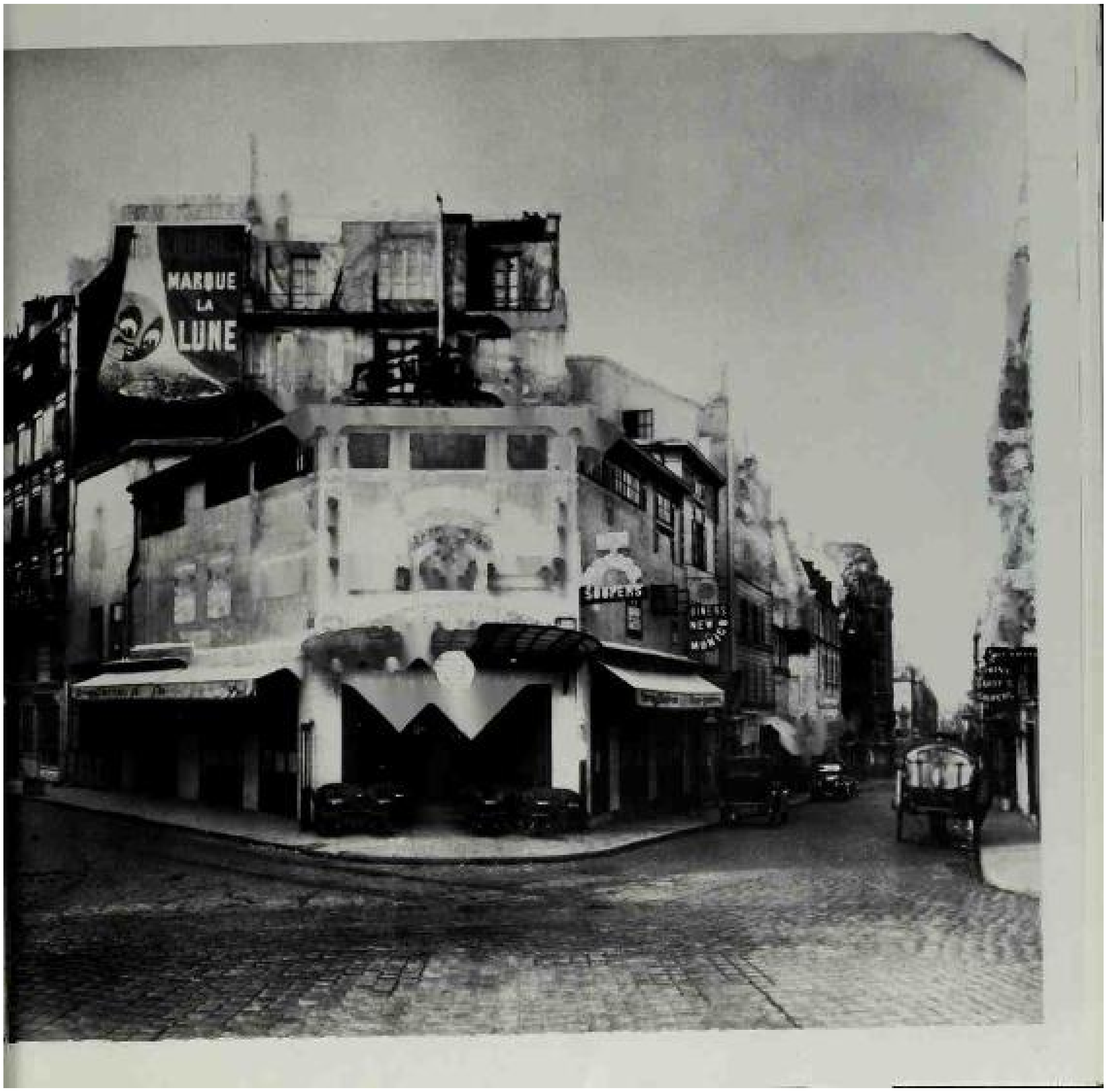
This photograph of a prostitute is one of a series recording brothel life commissioned by the artist André Dignimont, who was compiling an illustrated book on prostitution. Dignimont expected little more than a pictorial record, but the camera has been set up so that the cobblestones on the street and the very angle of the scabrous walls lead to the woman. And her casual pose makes her seem utterly at home in these dreary surroundings—here is Paris far from the fashionable gloss of the boulevards.

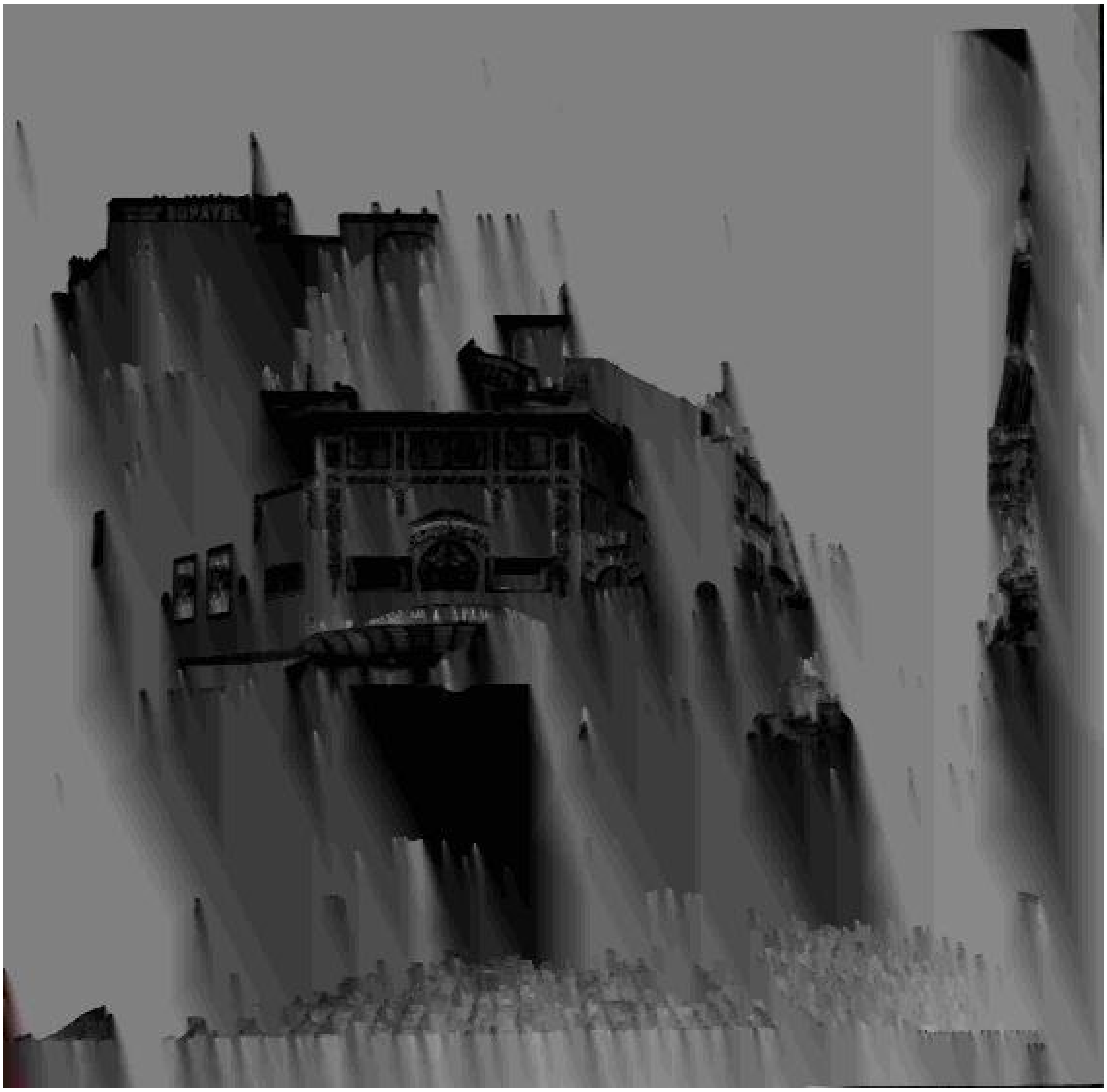
Reflections of buildings, tree and street so ► obscure the display in this shopwindow that the photograph was thought to be a mistake. But Atget seldom made mistakes of that kind; looking at the ground-glass screen of his view camera he was able to see clearly the entire picture. He photographed what he undoubtedly meant to photograph: a ghostly view of a Paris populated only by a group of smartly dressed mannequins.

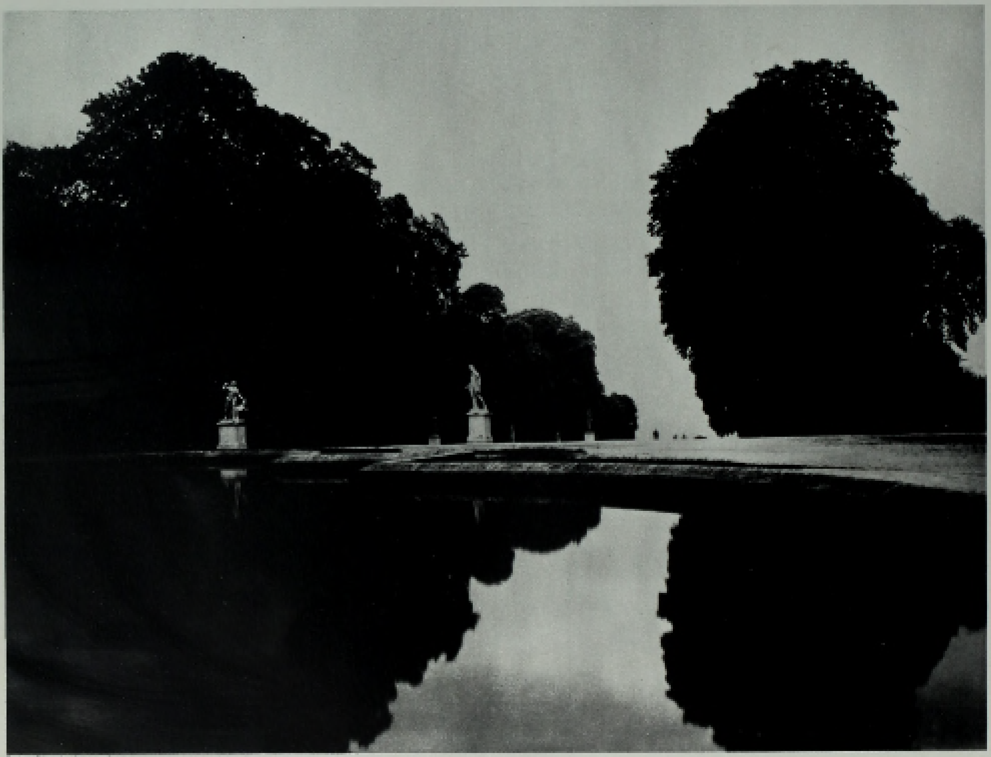

350
225
49
42
35
32
32

Haberdashery, c. 1910




MARQUE
LA
LUNE
SOUPERS





Saint-Cloud, date unknown

The park of Saint-Cloud, outside Paris, is peopled solely by classical statuary, lonely and remote in the background against the looming shapes of the trees and their reflections in the pool.

1920 to 1940

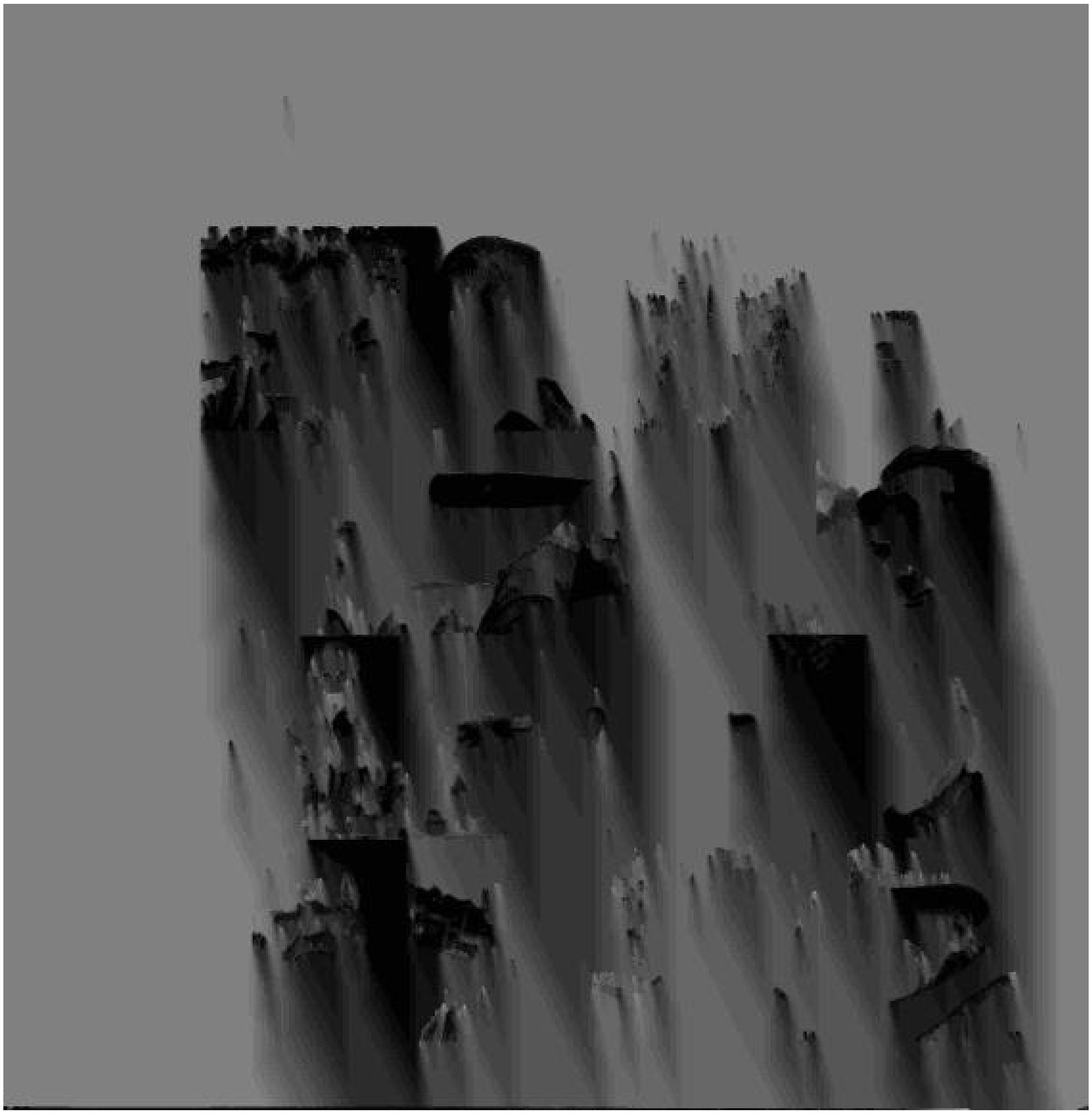
5

Meeting the Challenge to Show the World as It Is 144

Edward Steichen 146
Paul Strand 150
Man Ray 154
László Moholy-Nagy 158
André Kertész 160
Erich Salomon 166
Brassaï (Gyula Halász) 168
August Sander 170
Josef Sudek 172
Edward Weston 174
Manuel Alvarez Bravo 178
Albert Renger-Patzsch 180
Alexander Rodchenko 182
Dorothea Lange 184
Walker Evans 188

Photographers represented in this chapter include: ►
Edward Steichen|1
Paul Strand|2
Man Ray|3
László Moholy-Nagy|4
André Kertész|5
Erich Salomon|6
Brassaï (Gyula Halász)|7
August Sander|8
Josef Sudek|9
Edward Weston|10
Manuel Alvarez Bravo|11
Albert Renger-Patzsch|12
Alexander Rodchenko|13
Dorothea Lange|14
Walker Evans|15

1
2
4
6
7
9
10
11
12
13



[illegible]

Meeting the Challenge to Show the World as It Is

At the beginning [illegible]

[illegible]

[illegible]

[illegible]

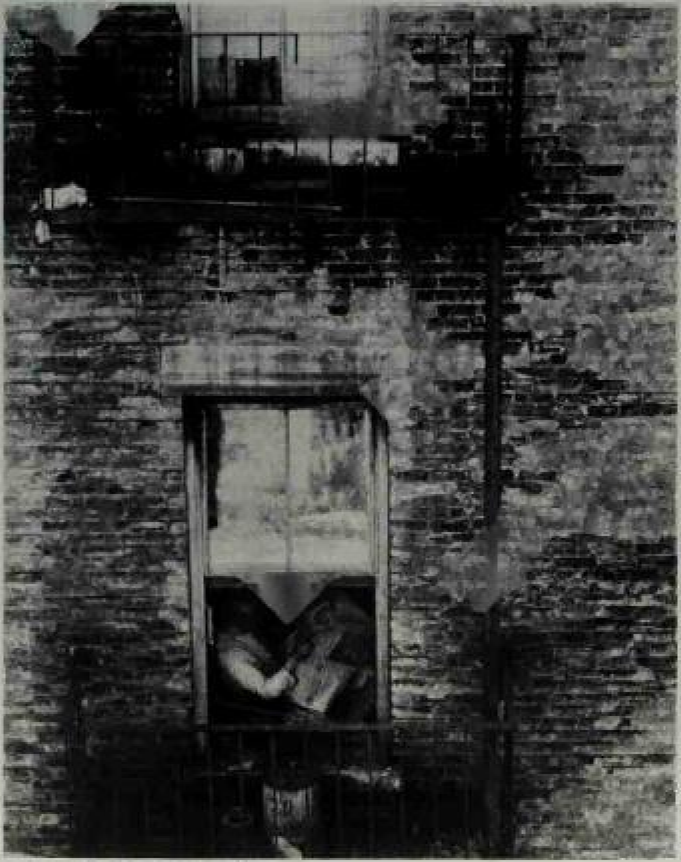
Meeting the Challenge to Show the World as It Is

[illegible]

use to flaunt their own lack of respectability—and to prove their ability to [illegible]

[illegible]

Edward Steichen



[illegible]

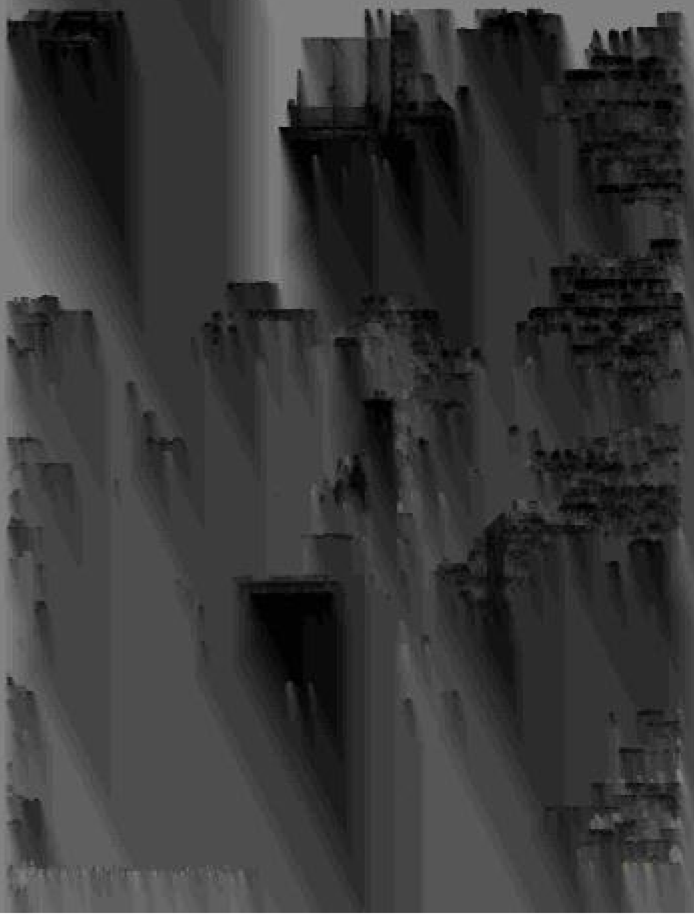
[illegible]

[illegible]

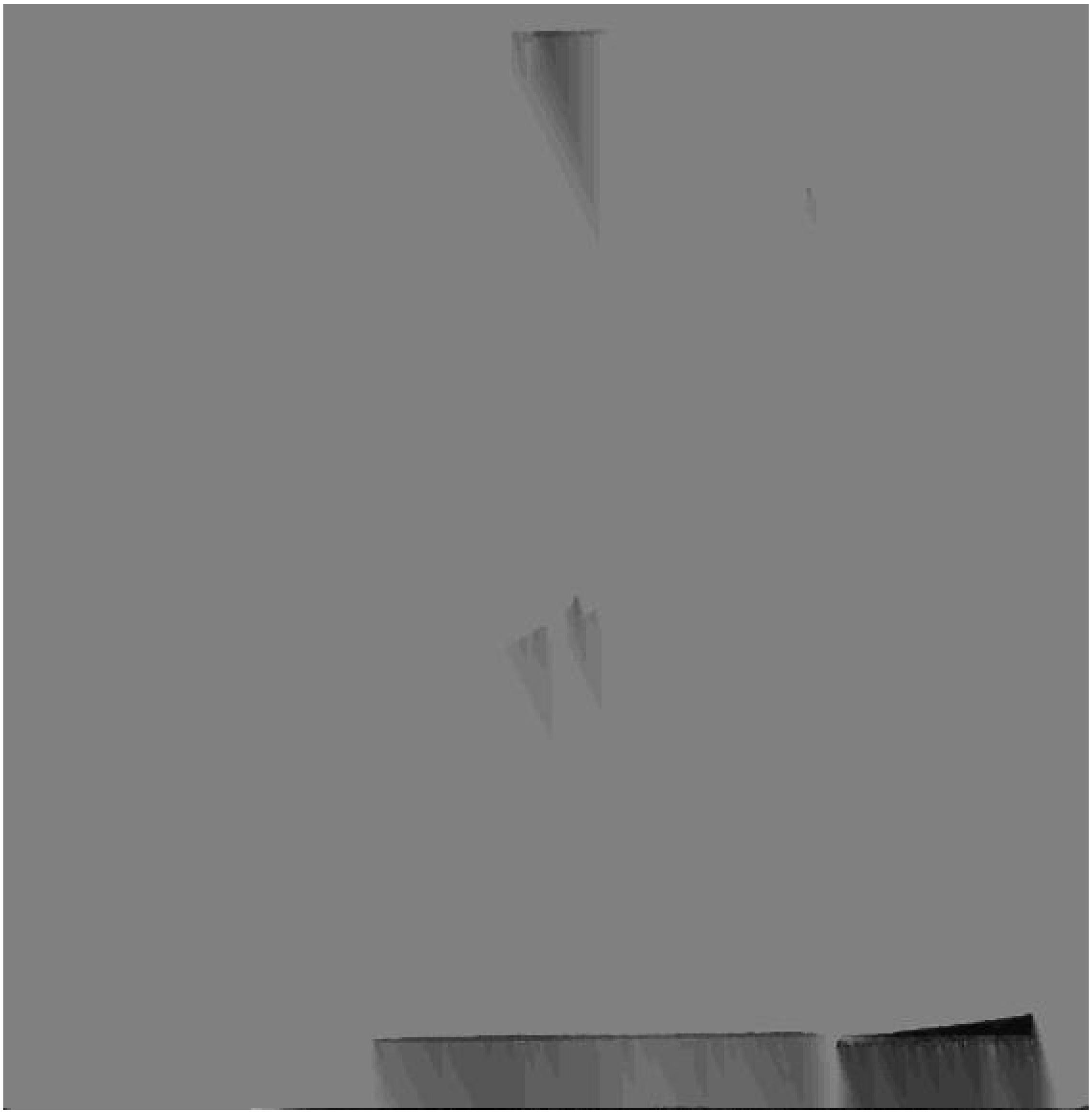
[illegible]

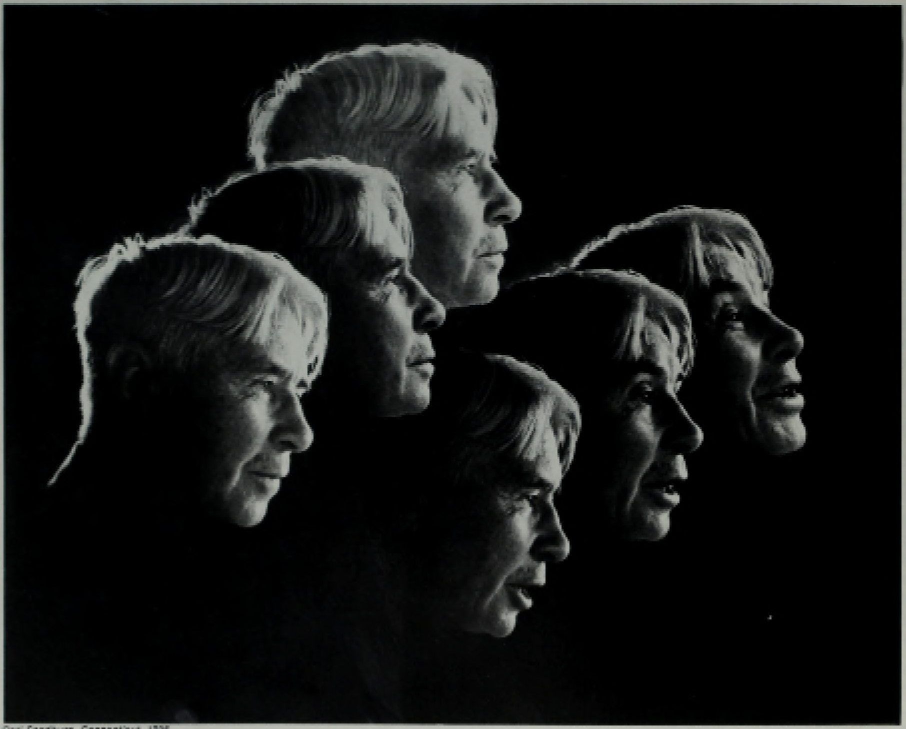
[illegible] continued

Edward Steichen



[illegible]

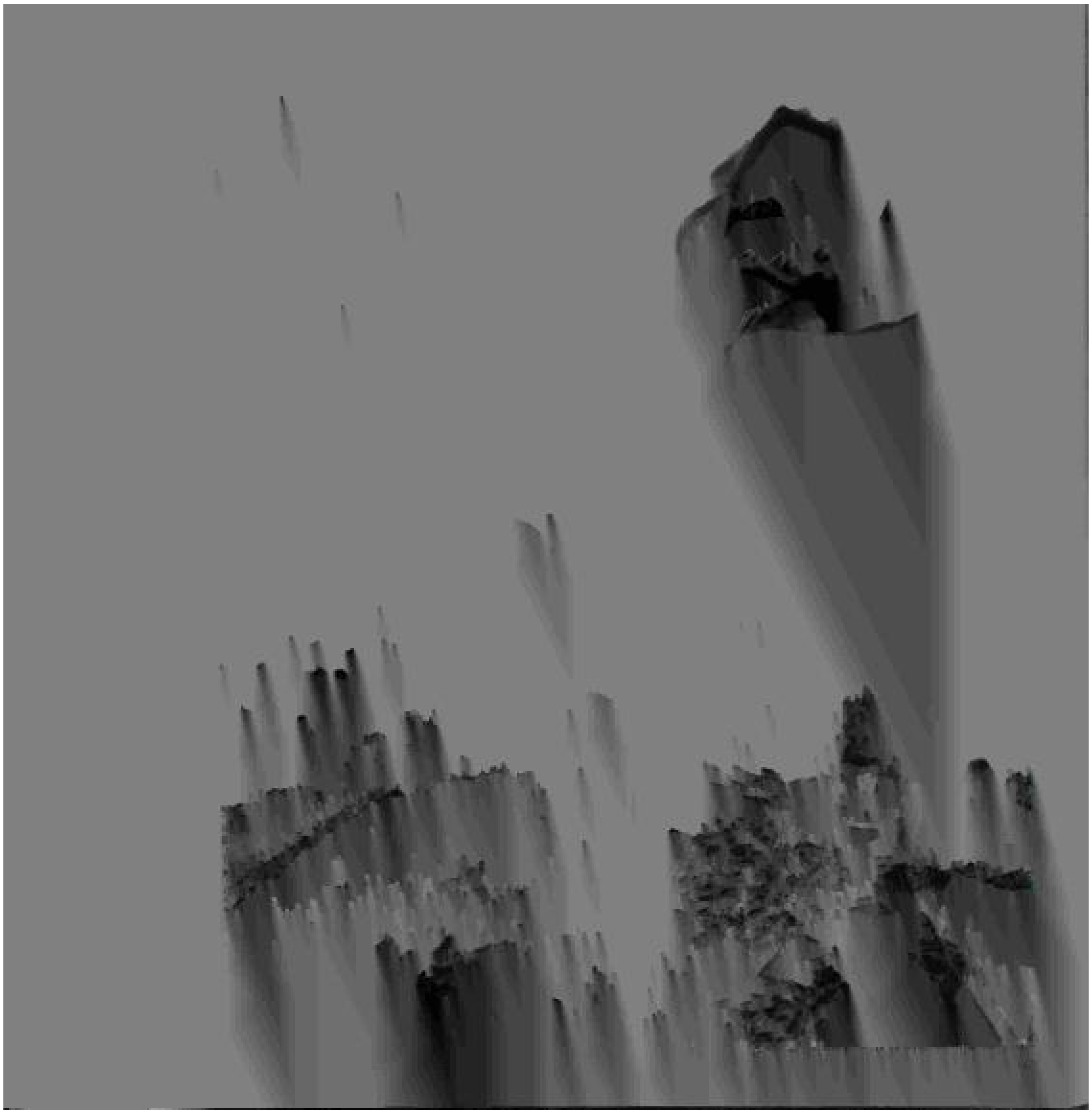




Carl Sandburg, Connecticut, 1936

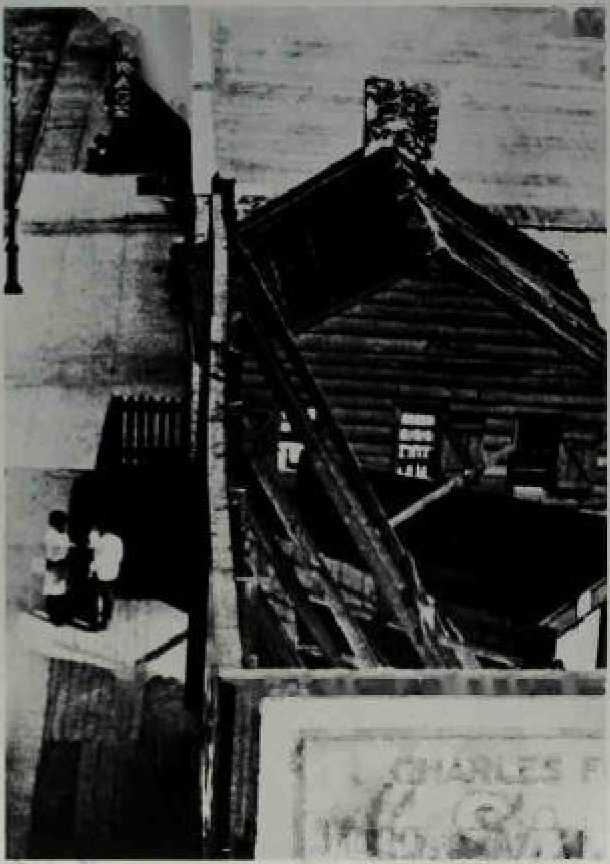
The day after Carl Sandburg finished his classic "Abraham Lincoln: The War Years," Steichen, who was his brother-in-law, made six images showing the writer's mood. "Carl sat at the breakfast table," Steichen wrote, with "a look that brought to mind Gardner's beautiful photographs of Lincoln made the day after the Civil War surrender."

In Athens where he was photographing Isadora ▸ Duncan and her troupe, Steichen made this picture of the great dancer's pupil and adopted daughter, Thérèse. "The wind pressed the garments tight to her body and the ends were left flapping and fluttering," he wrote. "They actually crackled. This gave the effect of fire—'Wind Fire.'"



[illegible]

Paul Strand



[illegible]

[illegible]

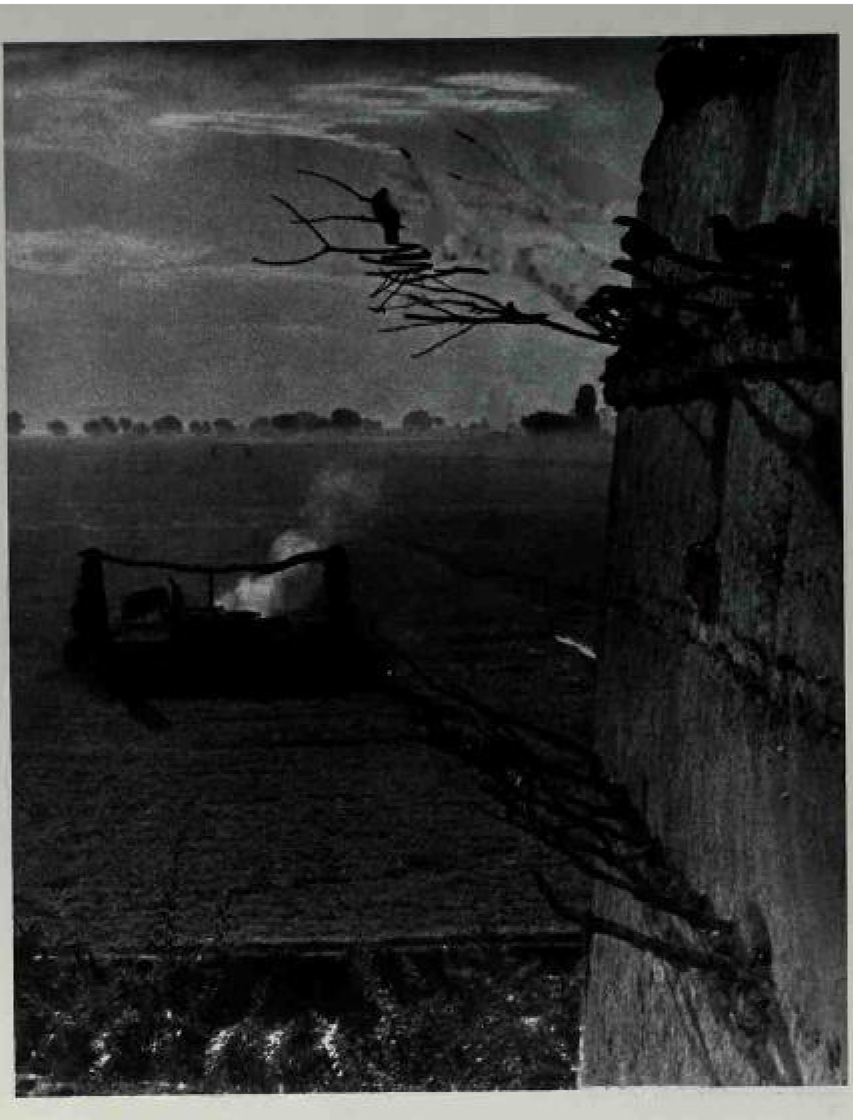
[illegible]

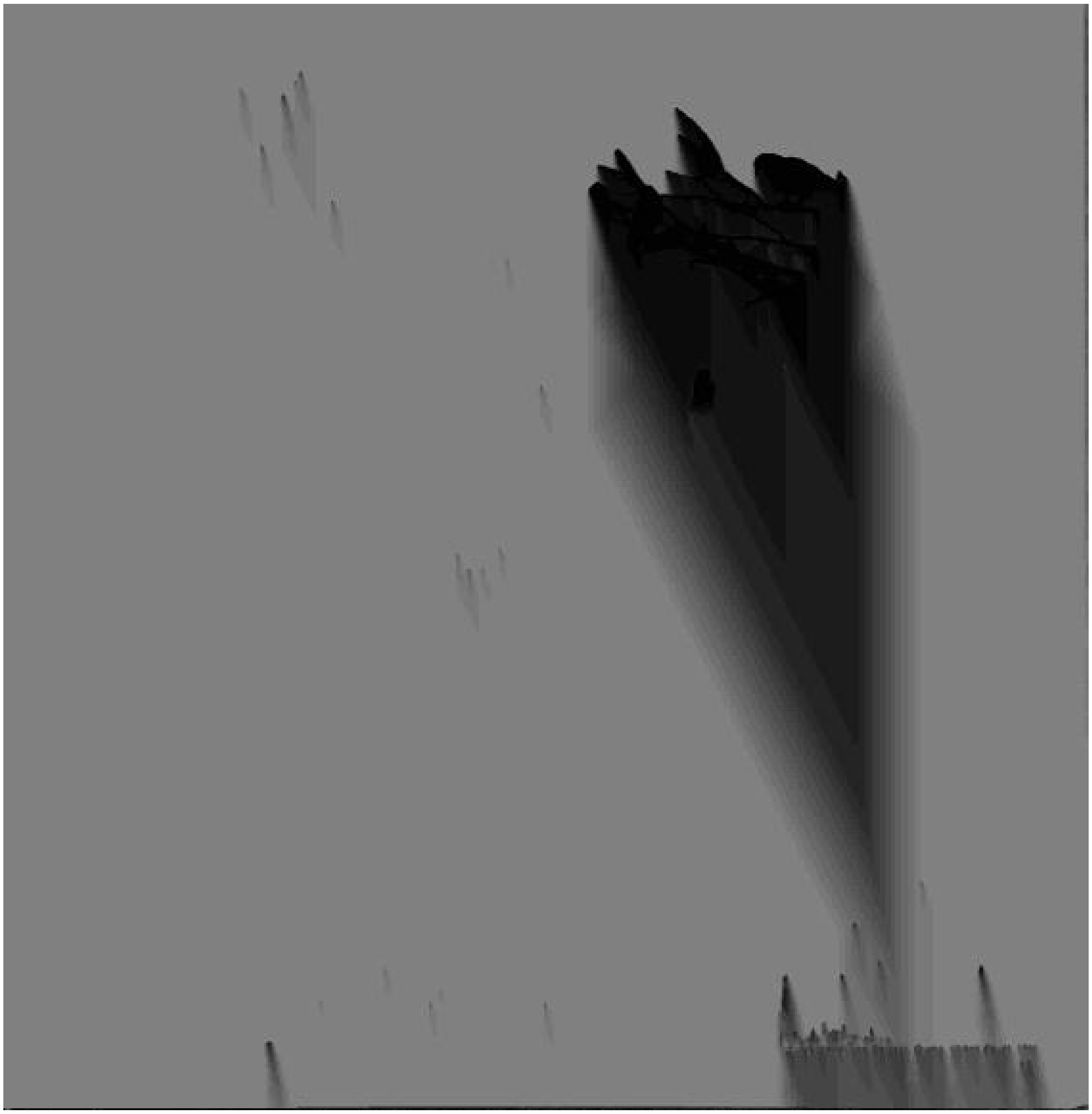
[illegible]

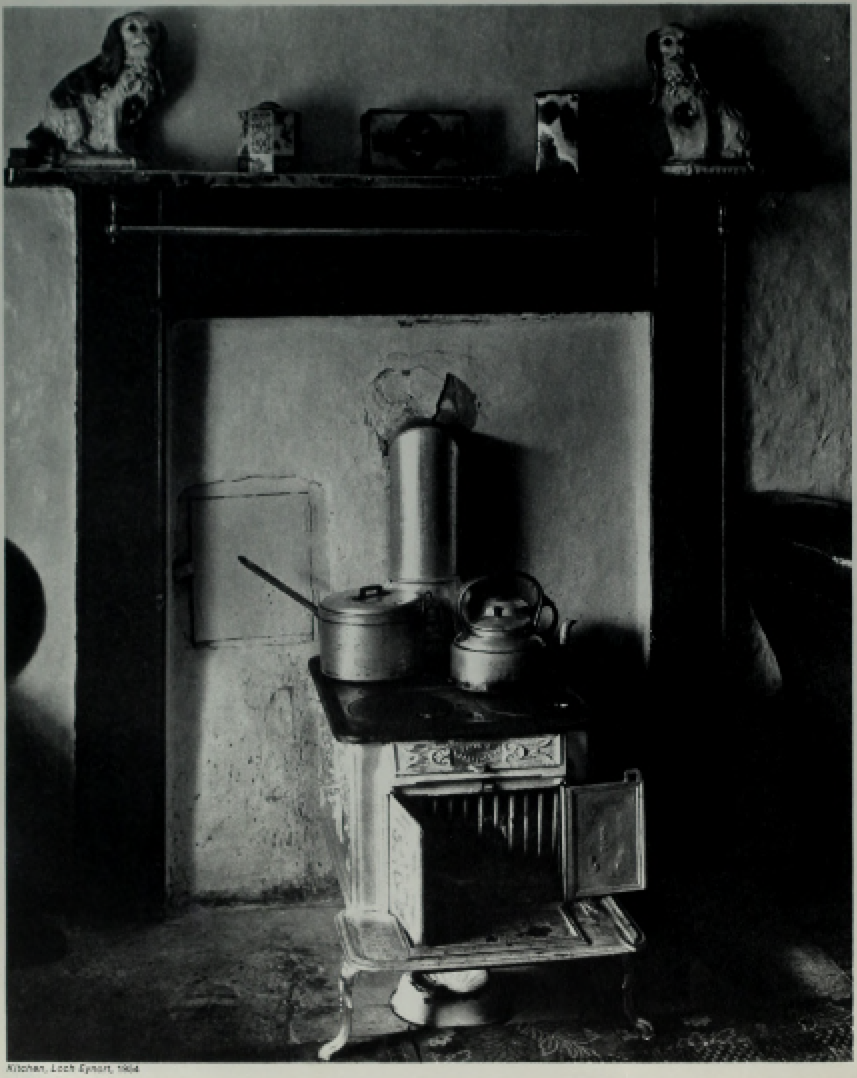
Paul Strand

In [illegible] Paul Strand, the [illegible]-year-old [illegible]

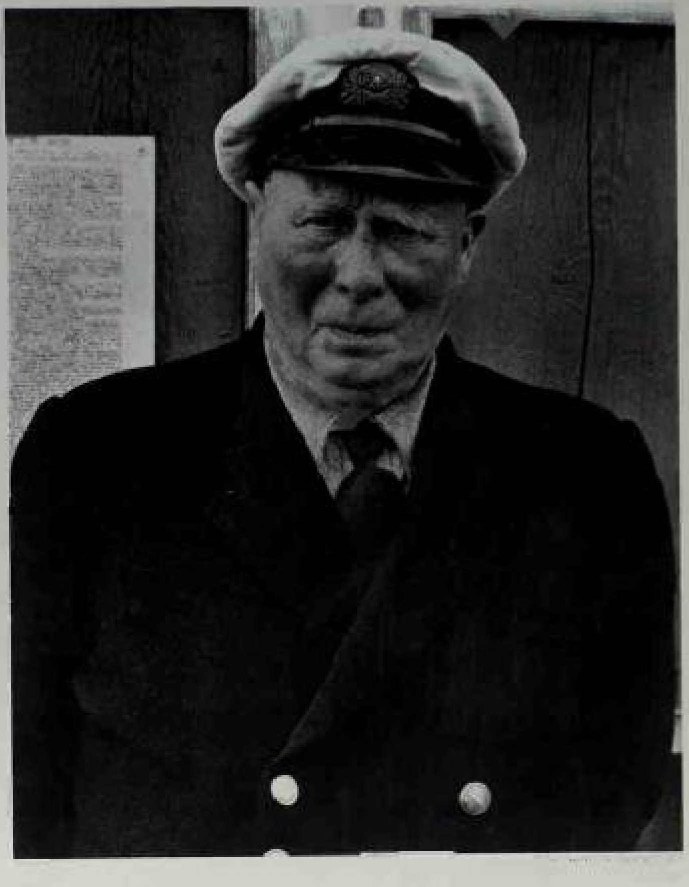
[illegible]

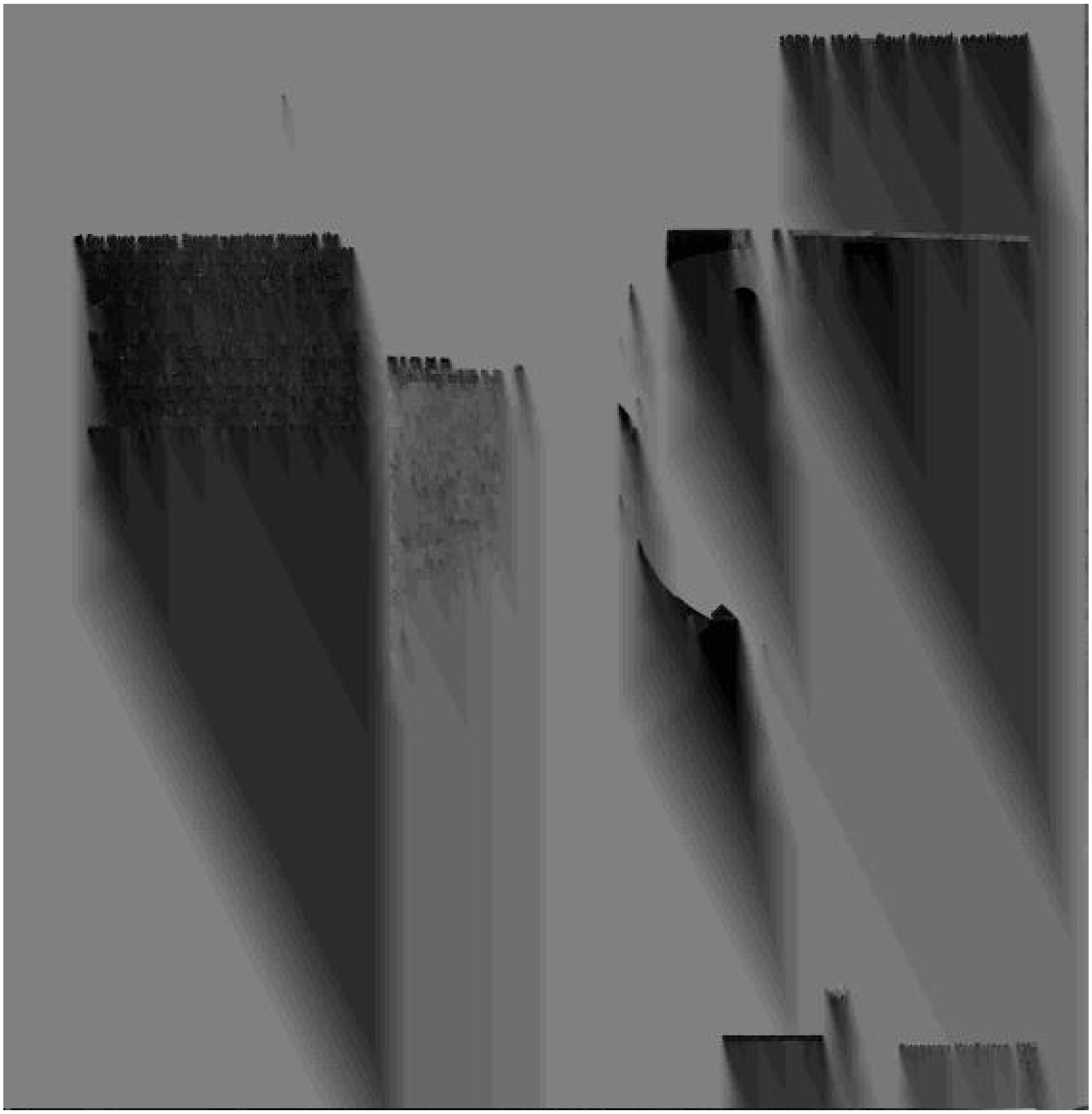






Kitchen, Loch Eynort, 1954





[illegible]

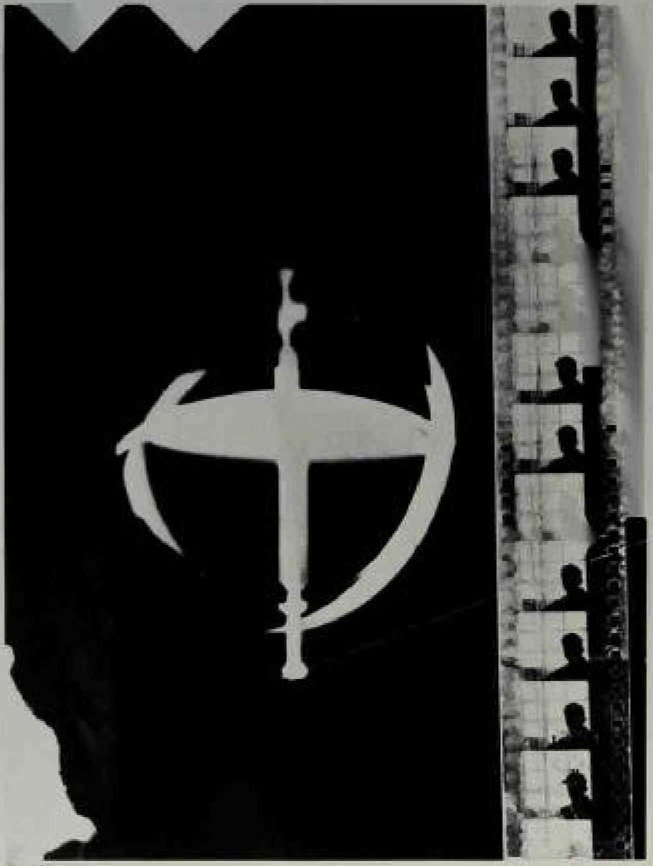
[illegible]

Man Ray

[illegible]

[illegible]

[illegible]



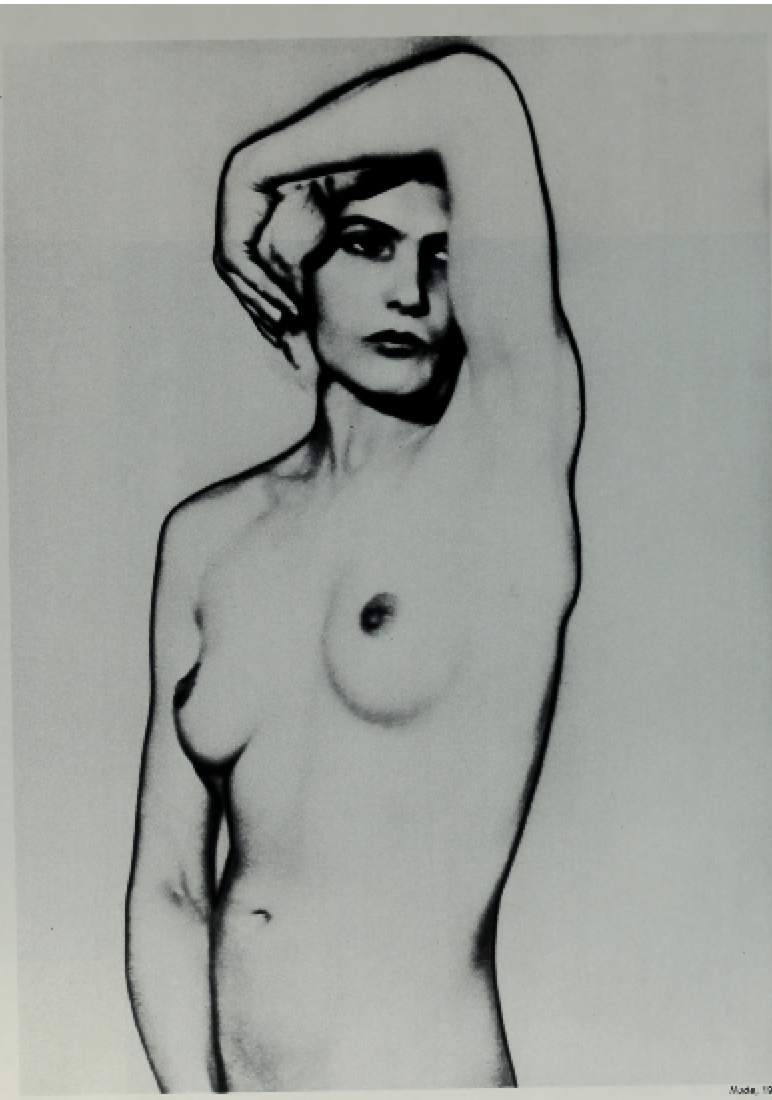
[illegible]

Man Ray

[illegible]

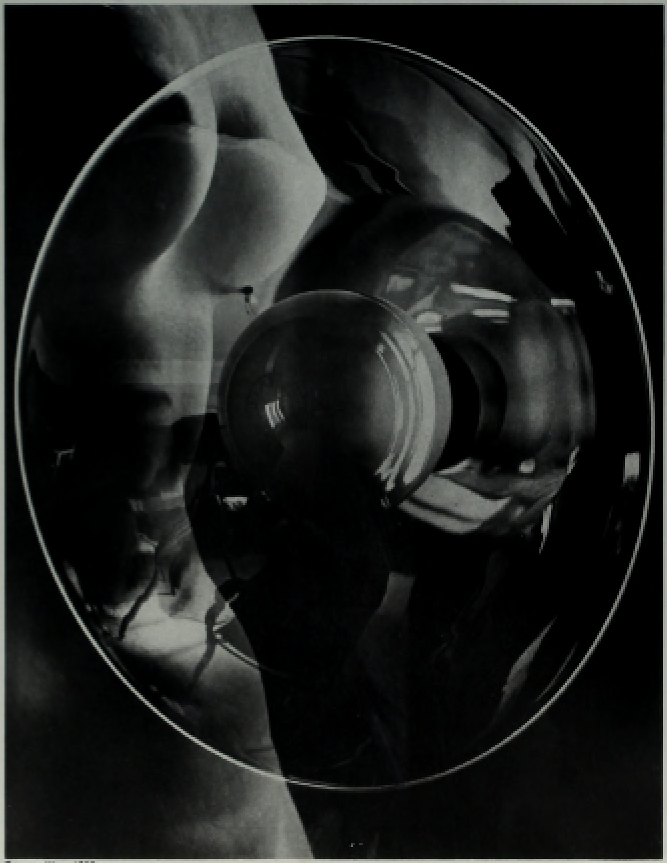
[illegible]

The strongly altered tones of a solarized nude gives it a haunting quality. It looks almost like a drawing until the appearance of some areas—the eyes, the hair—is noticed. The effect was produced at the time the negative was being developed; a light was briefly switched on, altering the chemical reactions so that in the final print the highlights became gray, shadows became darker and a stronger outline formed where dark and light areas came together.

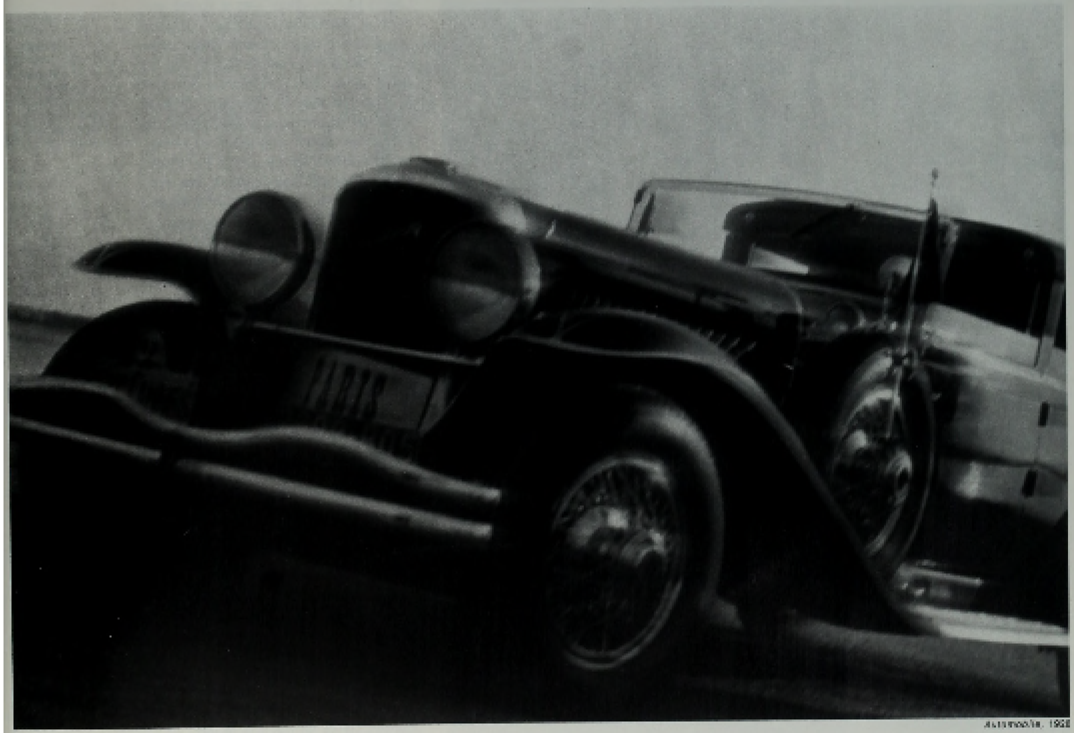


Nude, 1929

With his mischievous talent for turning the usual into the unusual, Man Ray took this photograph of the objects that surrounded him in his studio, as picked up by a chrome light reflector. Screwed into the center of the reflector (but not turned on) is a light bulb; mirrored in the concave surface of the reflector are distorted images of Man Ray's sandaled feet (lower left), the box camera that took the picture (standing on its tripod) and a chair. The nude at left, a plaster cast of a Venus de Medici, was added by double printing.



Composition, 1932

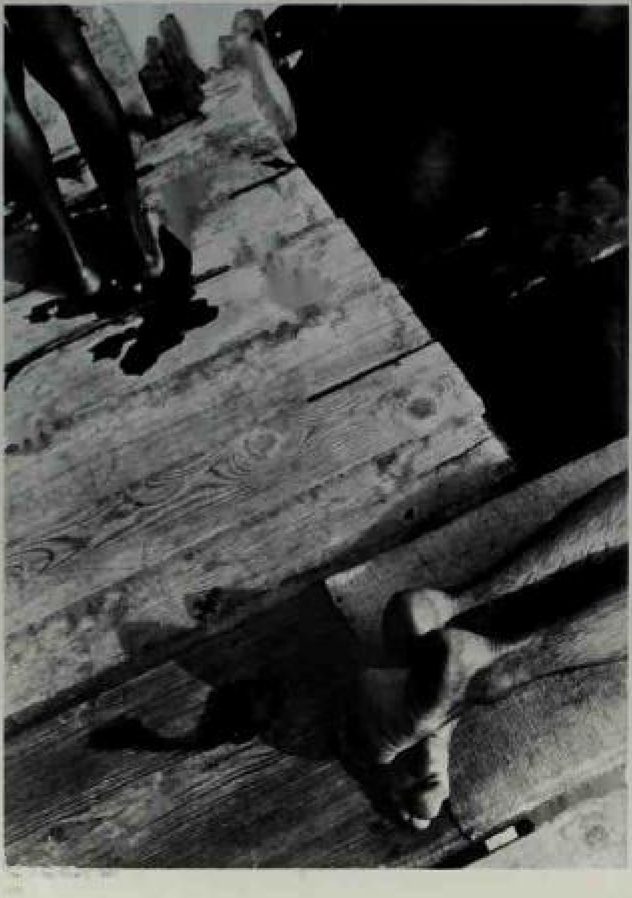


Automobile, 1932

Although the car, a luxurious Duesenberg, was stationary when he photographed it, Man Ray nevertheless achieved sensations of movement and speed—and a suggestion of the roaring '20s—in the print. He did this by blurring the negative, and further by cropping the photograph to tilt the Duesenberg at an upward angle. He could not, however, get the pennant to flutter in the wind.

[illegible]

László Moholy-Nagy

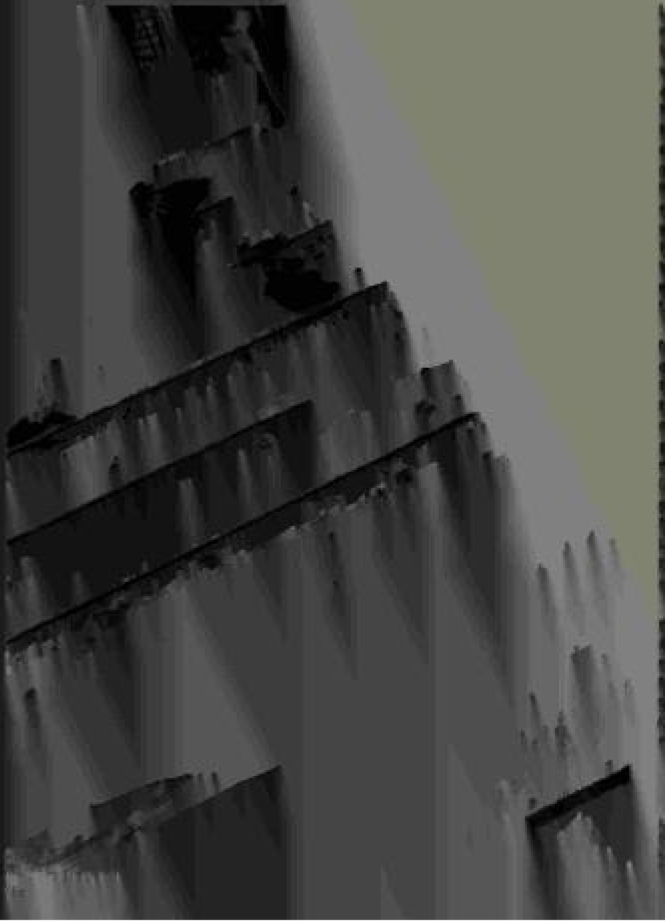


[illegible]

[illegible]

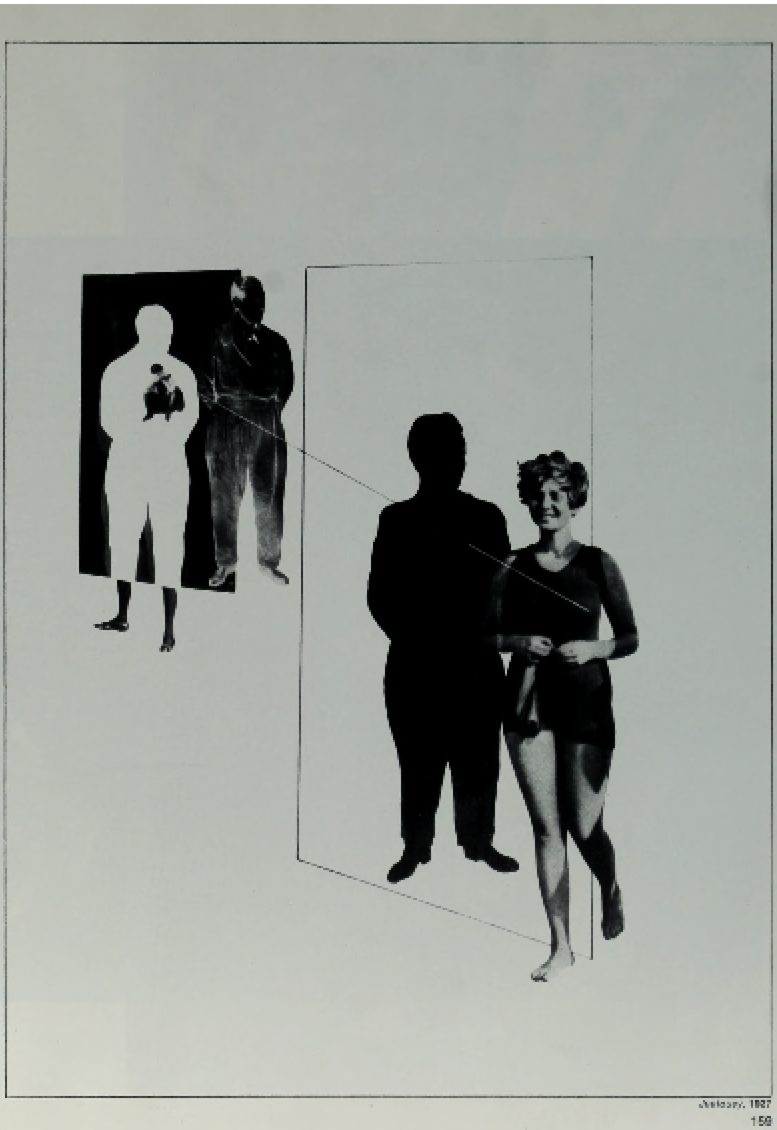
[illegible]

László Moholy-Nagy



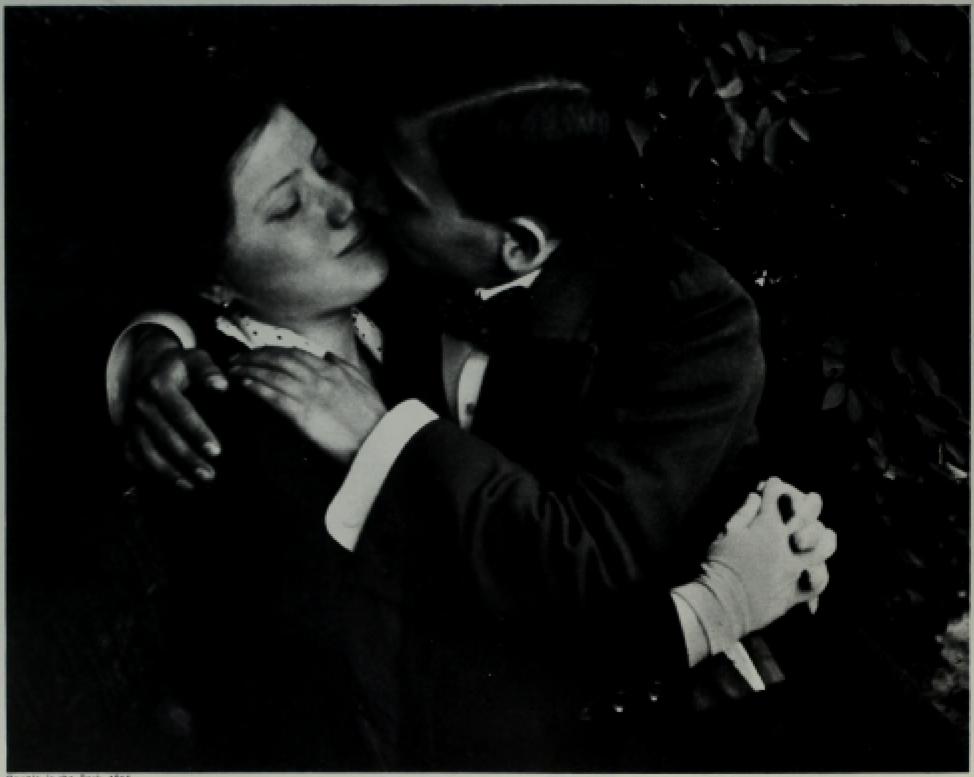
[illegible]

this ambiguous photomontage Moholy used the negative of a self-portrait for the male figure that is uppermost, then to the left repeated the same figure in a white silhouette. The figure within the silhouette is firing a rifle, the trajectory of which goes through the black silhouette (third from left) and into the girl's breast. Moholy defined photomontage as "a tumultuous collision of whirlwind detail from which hidden meanings flash," a definition that fits this strange picture.



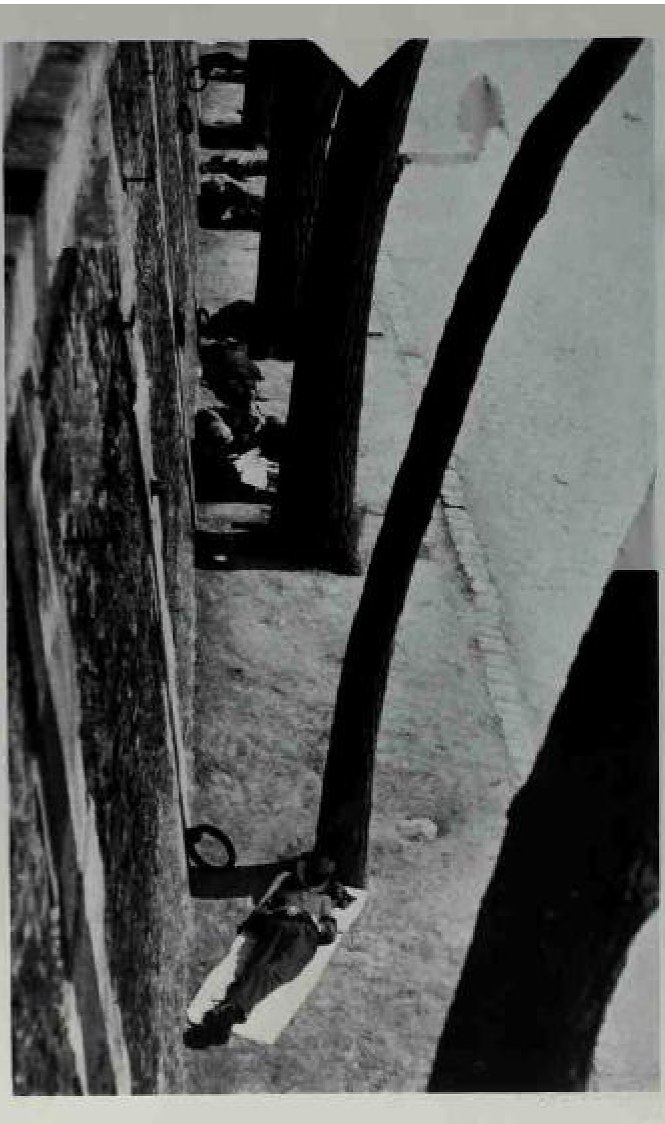
Jealousy, 1927

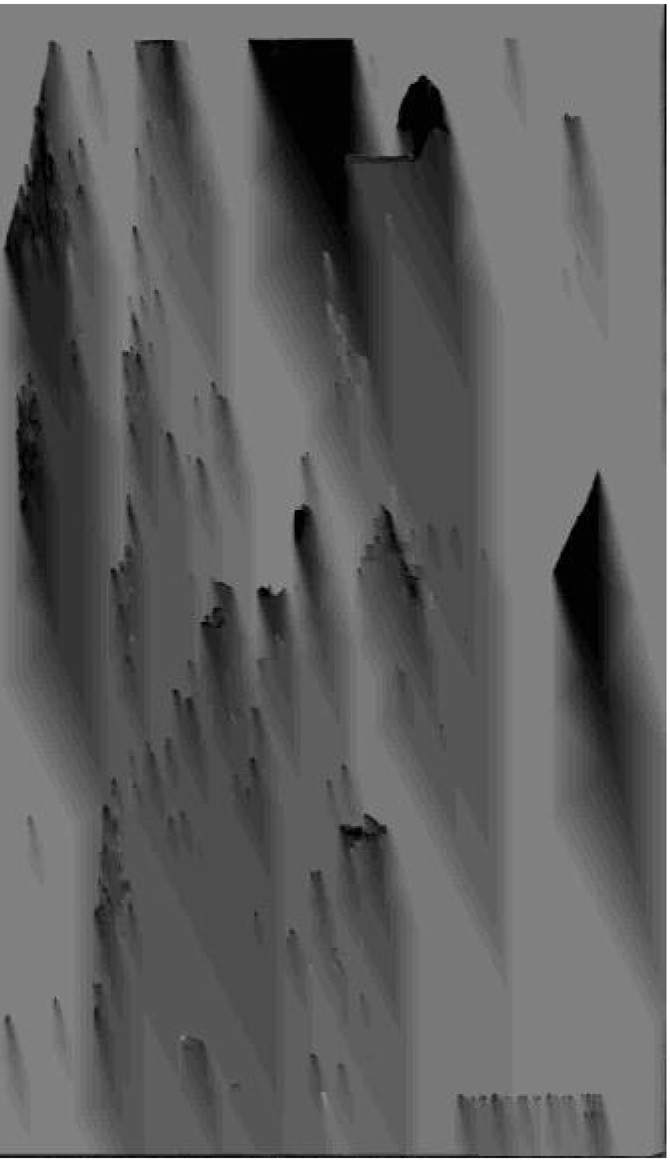
André Kertész

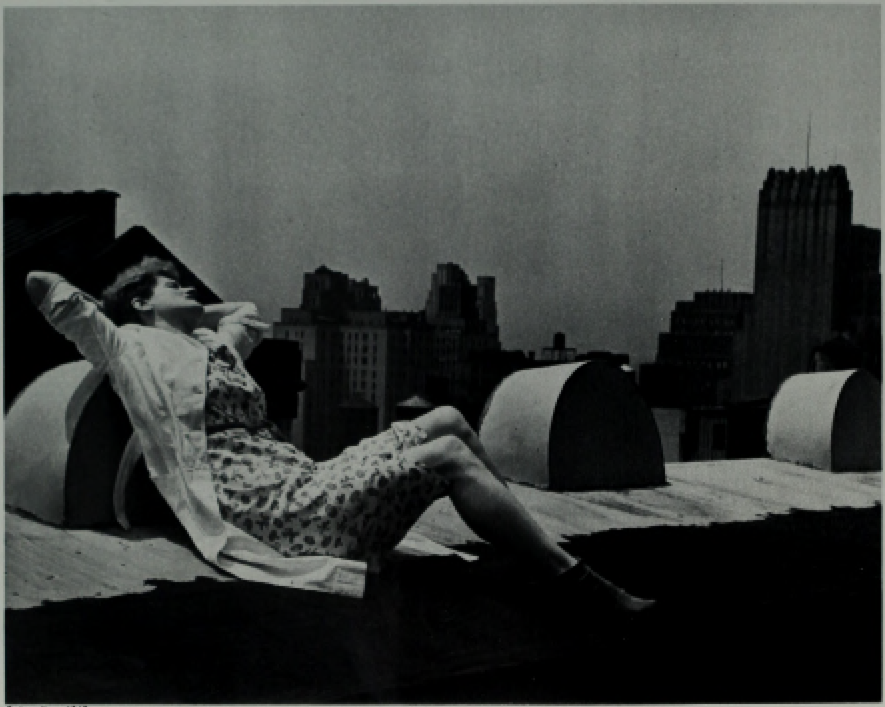


Couple in the Park, 1915

Kertész was walking in a Budapest park one afternoon early in World War I when the young man and woman with him stopped. They kissed, and Kertész caught the sensuality and tenderness of the moment with his camera.

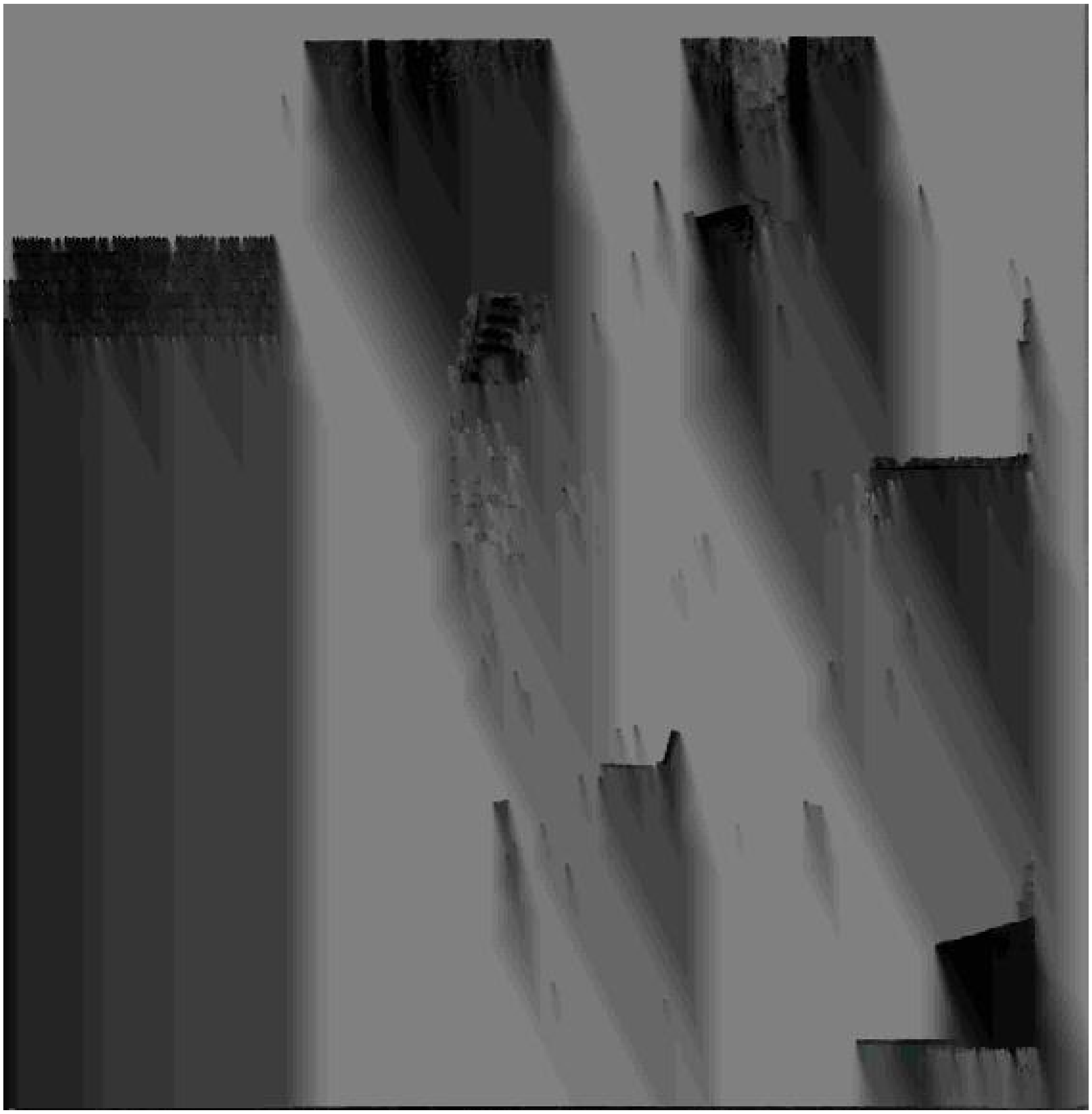


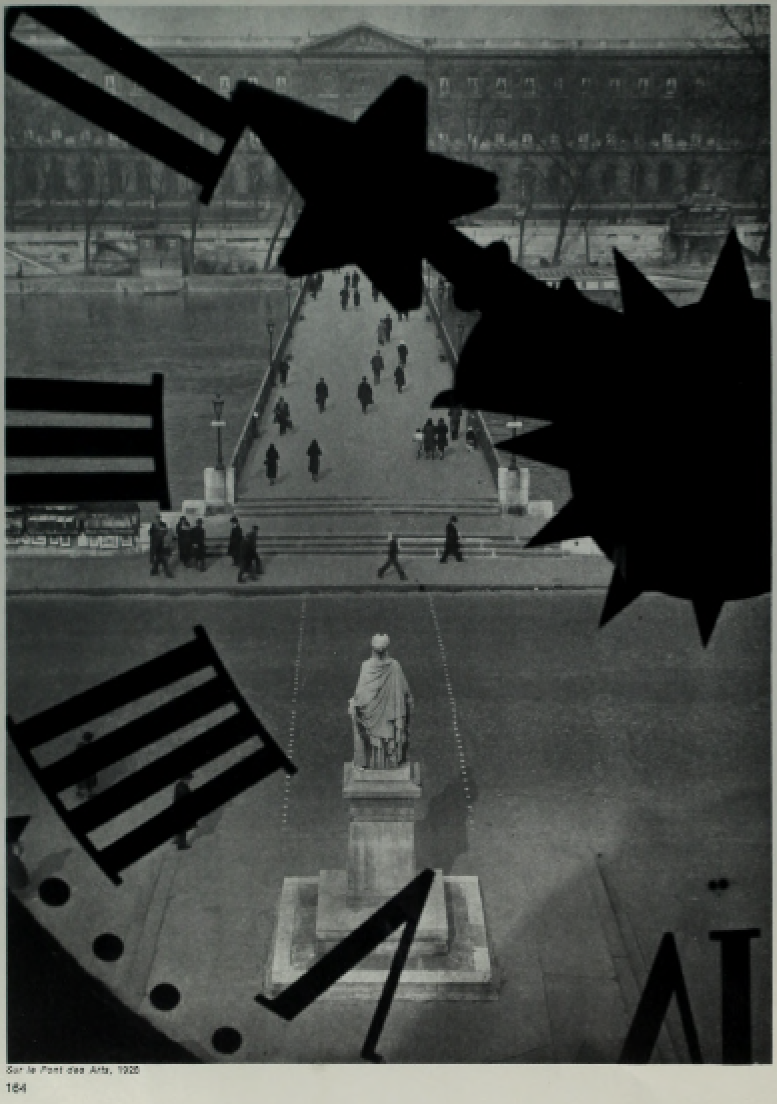




Relaxation, 1943

Kertész caught this woman sunbathing on a roof top during a lunchtime break in New York City. But there is much more to the picture: this is a very natural woman, in a pose made all the more so by the rhythmic rounded shapes alongside her and the contrast of the angular skyline behind her.

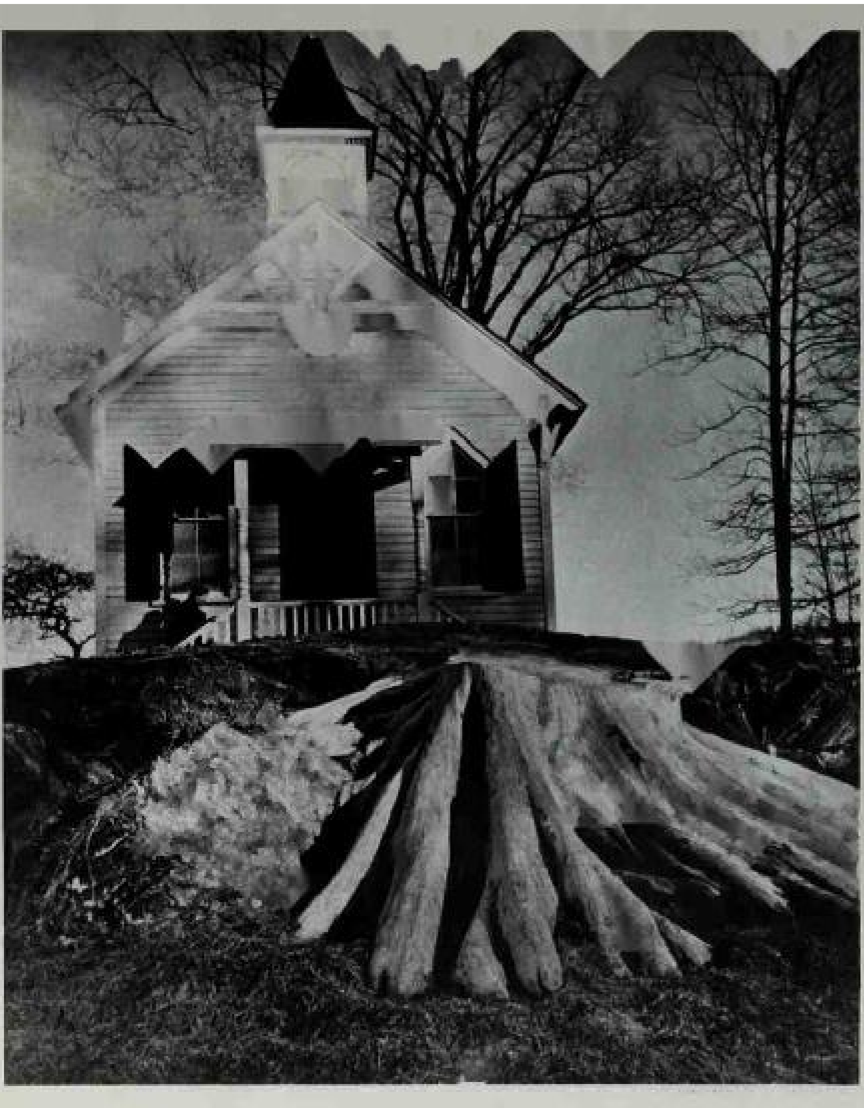


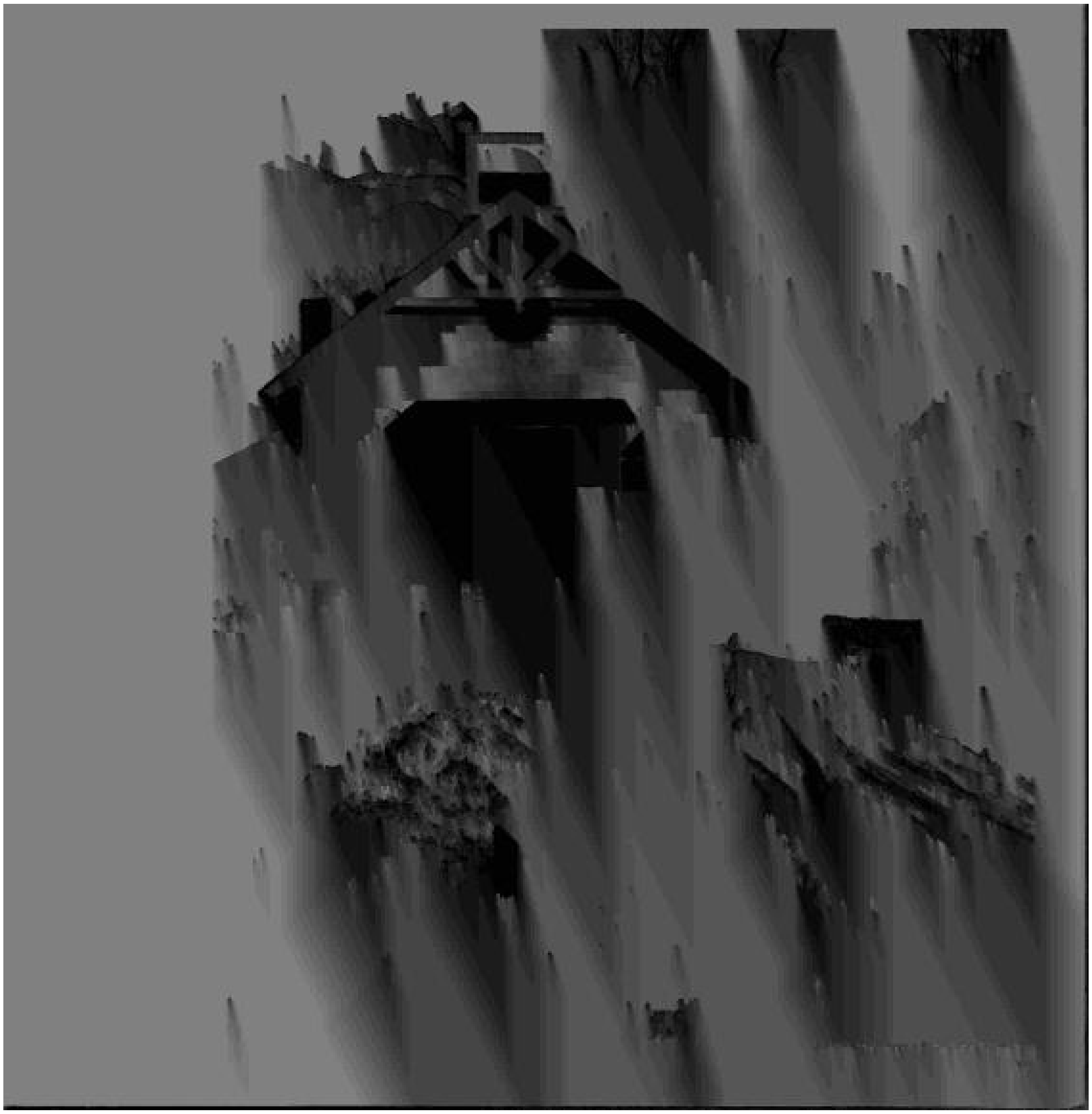


Sur le Pont des Arts, 1928

Photographing at the venerable French Academy one day, Kertész found himself in the cupola just behind the clock, looking across at the Louvre. He shot through the glass face and produced this mysterious, dreamlike photograph. The transparent clock symbolizes time, yet its lack of solidity makes the scene seem timeless and the people, though moving, as still as the statue.

On a drive through the New York suburbs one ▸ afternoon, the photographer spied this church and felt an association between the wood used in the church and the gnarled stump in front, as if one had been consumed to make the other. To get some sign of human life into the picture, Kertész asked his companion to walk up the church steps.





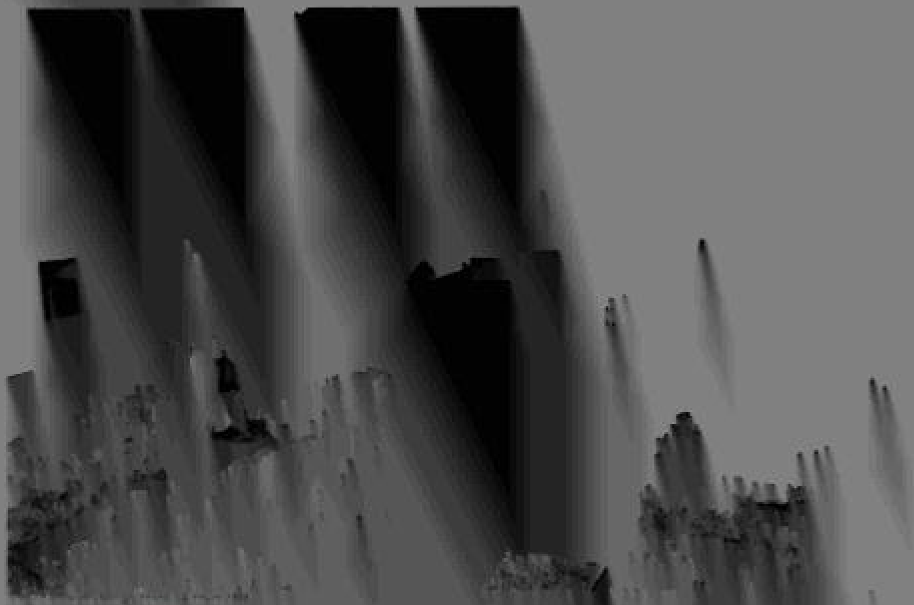
[illegible]

Erich Salomon

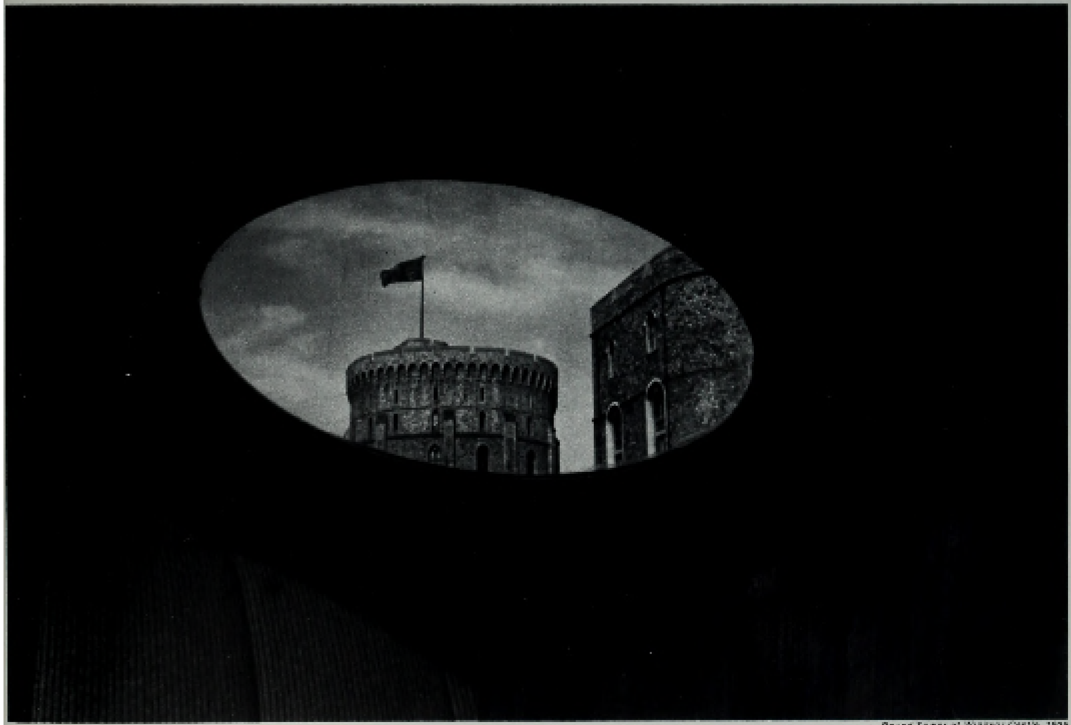
[illegible]

[illegible]

Erich Salomon



[illegible]

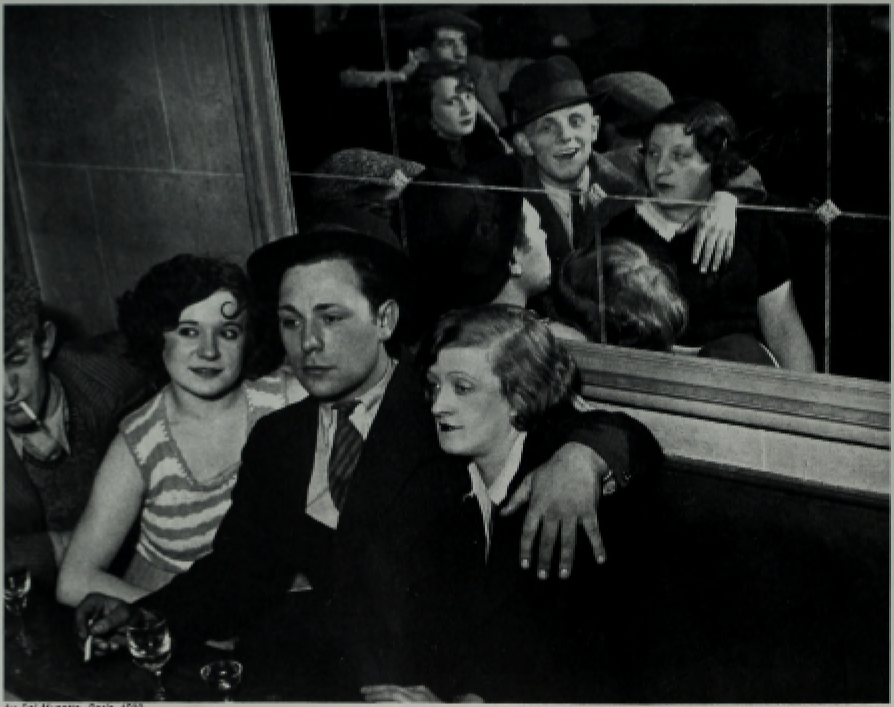


Round Tower at Windsor Castle, 1935

On a visit to England, Salomon photographed an austere clergyman, Arthur Stafford Crawley, Reverend Canon of Windsor's St. George Chapel, and his wife in their formal drawing room, as their grandson perched on a sofa, more absorbed in the photographer than in his august grandfather—a perfect picture of upper-class British propriety and informality.

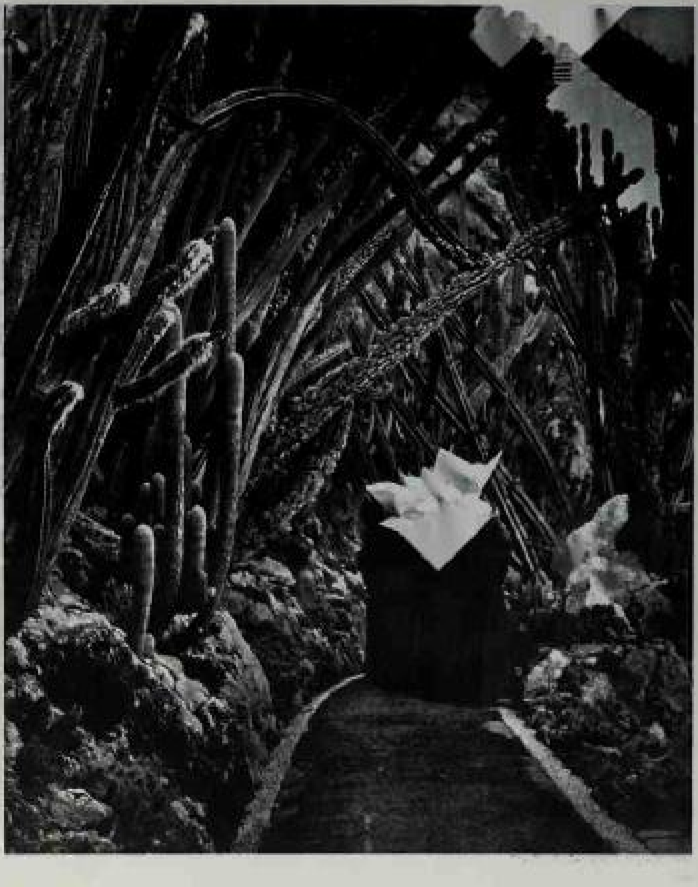
During the visit to Windsor on which he took the picture at left, Salomon found still another opportunity for satiric comment. Looking at Windsor Castle from the rear window of his rented Rolls Royce, he photographed this view of the symbol of England's Establishment as it would be seen by a member of the Establishment—slyly suggesting that it is a limited view.

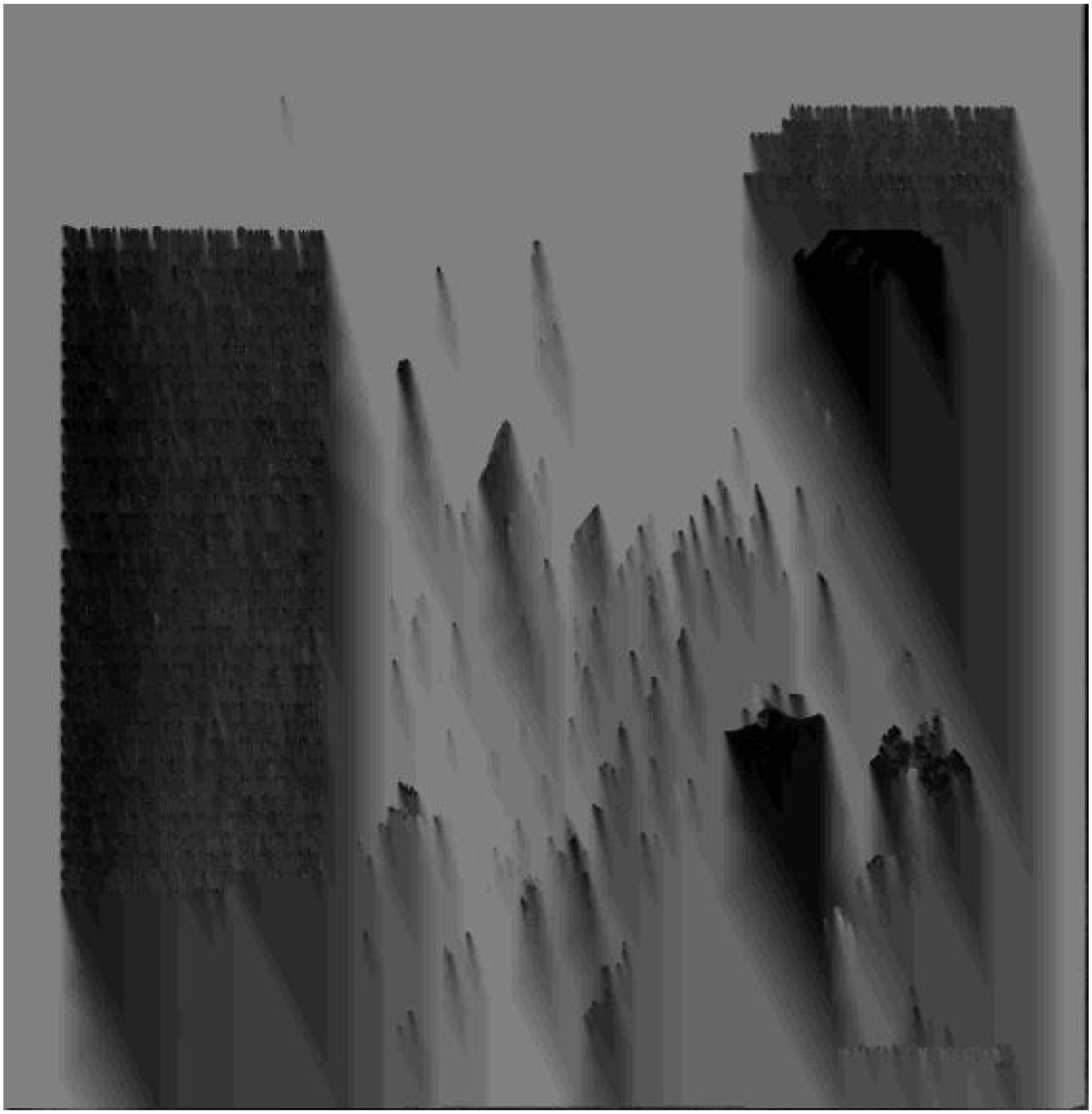
Brassaï



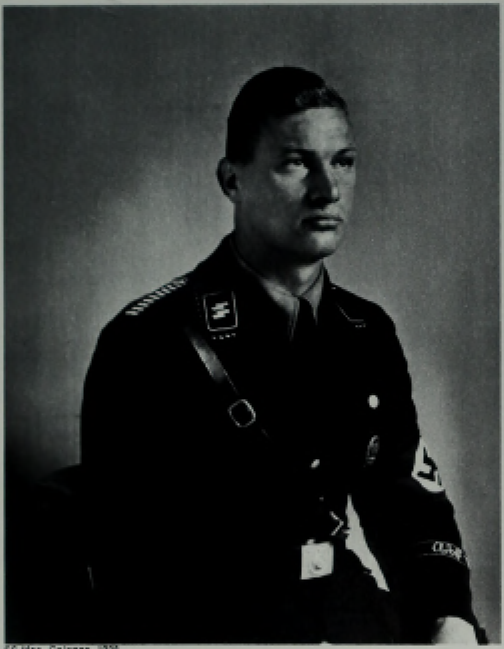
Au Bal-Musette, Paris, 1933

In this dance hall Brassaï found prostitutes, pimps and delinquents in mixed moods of ennui and merrymaking. Part of the group faces the camera; the others are reflected in the mirror. The mirror served two purposes. Technically it helped reflect the light available in the hall; artistically it gives the viewer the sense of looking at two levels of reality, as in a Cubist painting. The scoring of the mirror adds to the effect.

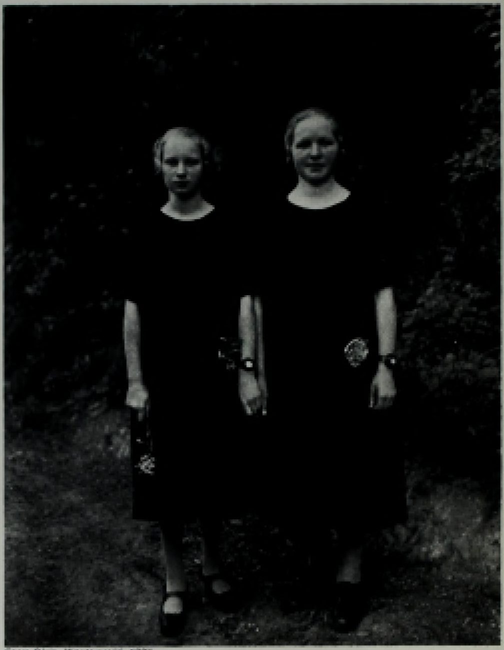




August Sander



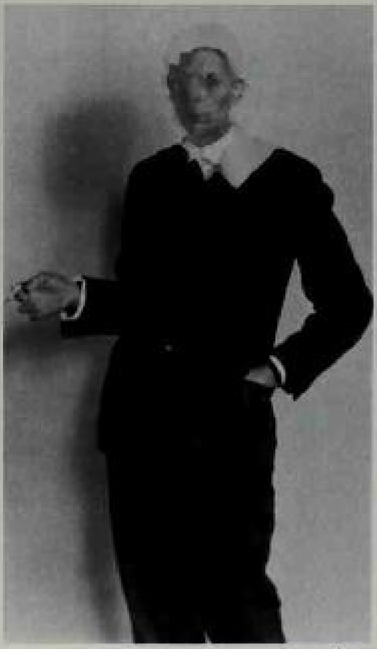
SS-Man, Cologne, 1938

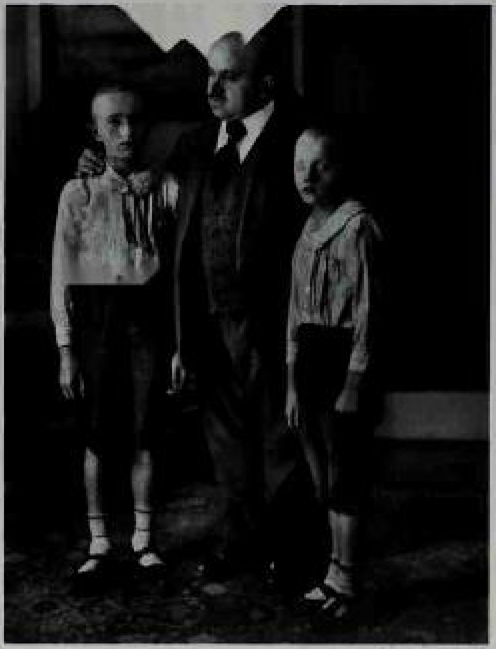


Farm Girls, Westerwald, 1927

The four Sander photographs on this page and at right have in common the static quality the photographer meant them to have—they are pictures of social types rather than psychological delineations of individuals. Above, at the left, is a young storm trooper, a properly uniformed martinet who serves a dictatorial state. The two sisters on the right are graceless and plain; they are farm girls, used to hard work from childhood.

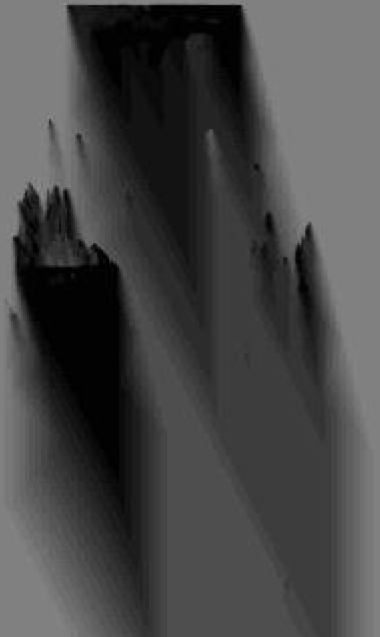
August Sander is pre-eminently the camera eye of pre-World War II Germany. He was a photographer from the time that, as a teenager, he set up a studio in a hut outside his parents' house, to which he repaired after work in the family-owned mine. Later he published two portfolios—*Portrait of An Era* and *German Looking-Glass*—filled with posed pictures that precisely delineated a time and a people. The pictures were not meant solely to reveal personal character, but to show classes that made up German society—the professionals, the small-business men, the provincial families—all dressed up in their Sunday best and staring straight ahead. Looking at their





[illegible]

[illegible]



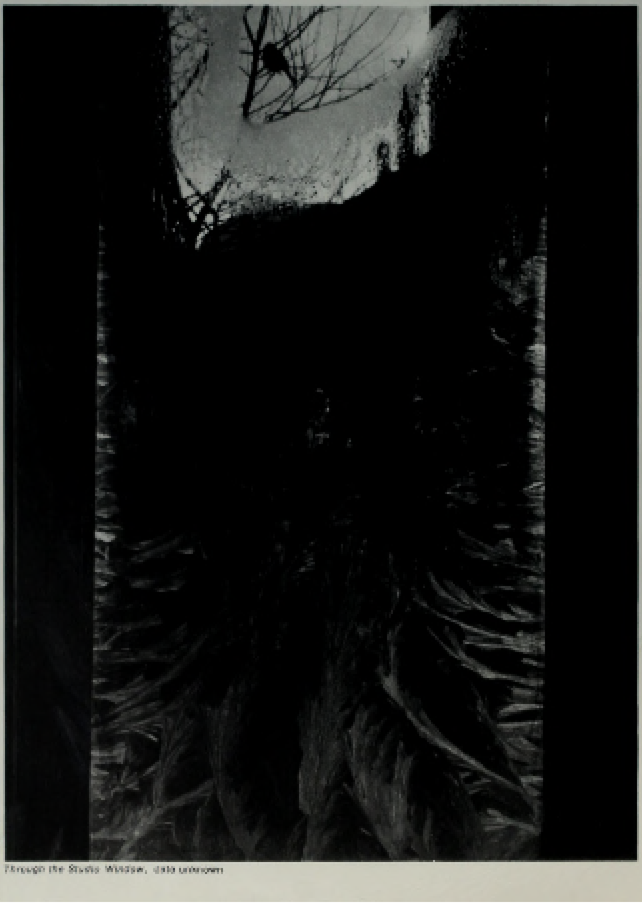
[illegible]

Josef Sudek

To the people of Prague, Josef Sudek, a gray and disheveled man born near the turn of the century, was long a familiar figure. From his little wooden workshop at Újezd 28, he peered through his studio windows, which were often crusted with ice *(right)* or misted with rain. There and on excursions through town, Sudek humanized Franz Kafka's city. Americans hardly know him; the standard *History of Photography* does not even list him in its index.

Sudek lost his right arm in World War I, but he never let that handicap seriously hinder him. For years he plodded around Prague, a bowed figure carrying an old wooden view camera and its tripod over his armless shoulder. He wore no tie but kept a scarf circled loosely around his neck. His equipment was as unassuming as his appearance. He cared nothing for gadgetry; his favorite camera was a Kodak Panoramic more than 60 years old. He claimed not to know what a light meter was.

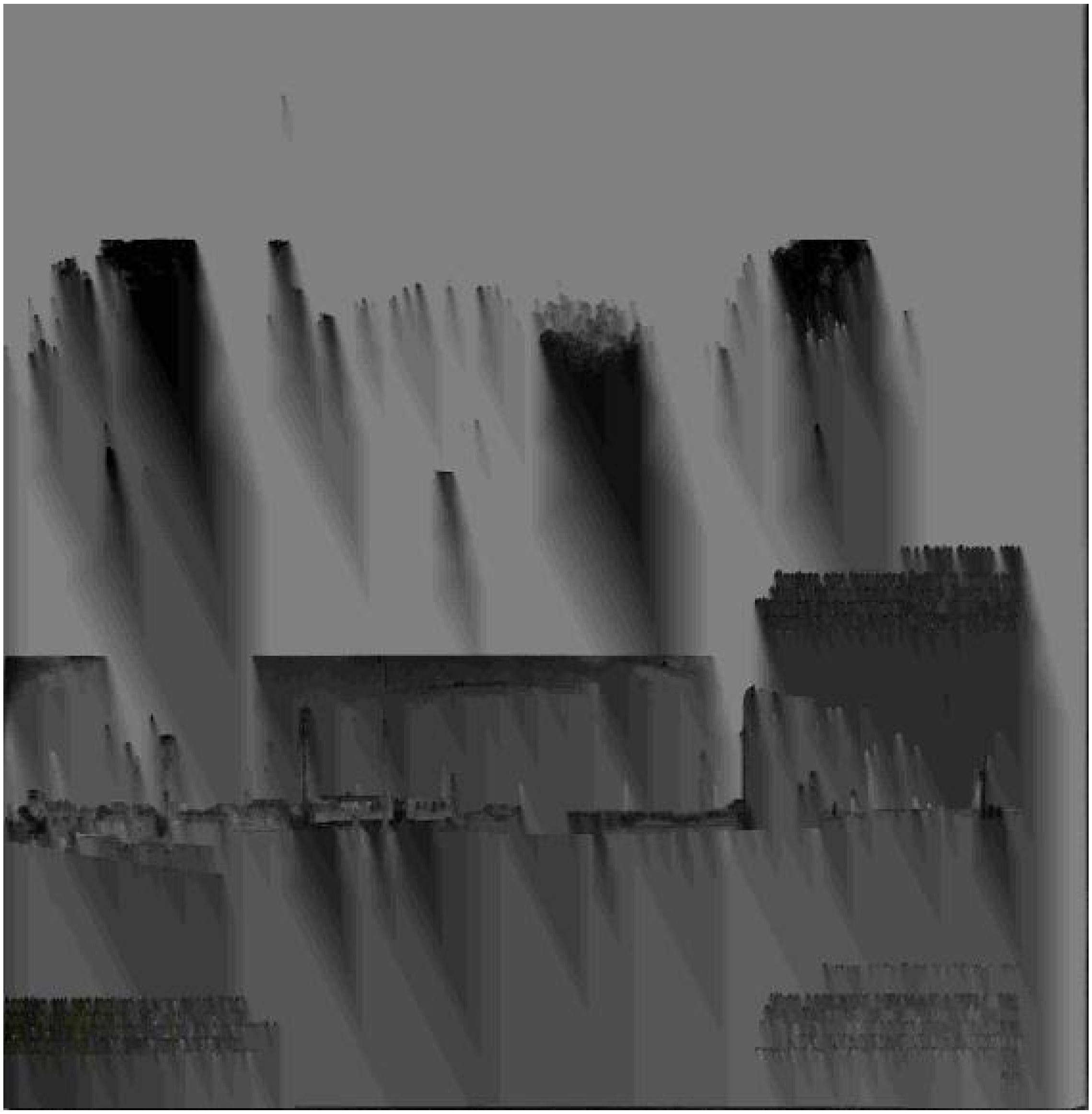
But in his studio and away from it, when something arrested his attention Sudek stopped, framed his tired eye within two circled fingers, waited patiently for the light he wanted—and caught pictures like the ones on these pages, which made the citizens of Prague call him their poet with a lens.



Through the Studio Window, date unknown

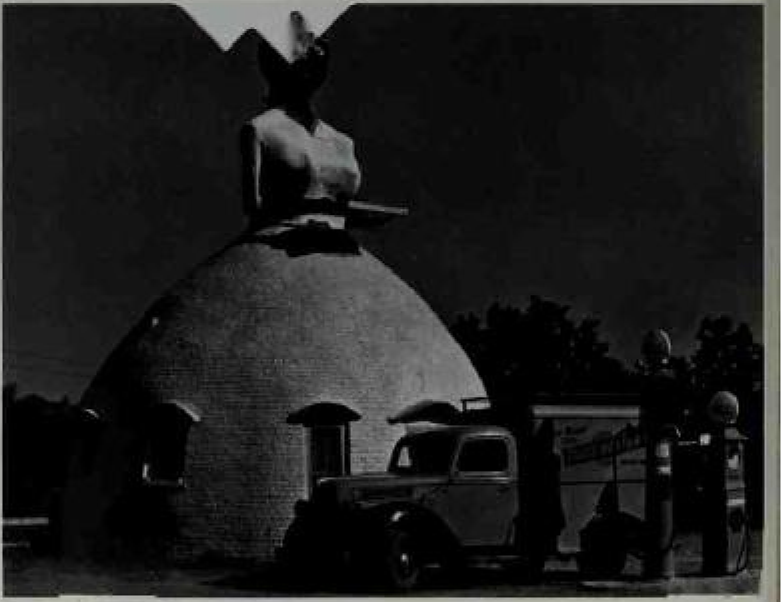
[illegible]

[illegible]



Edward Weston

[illegible]



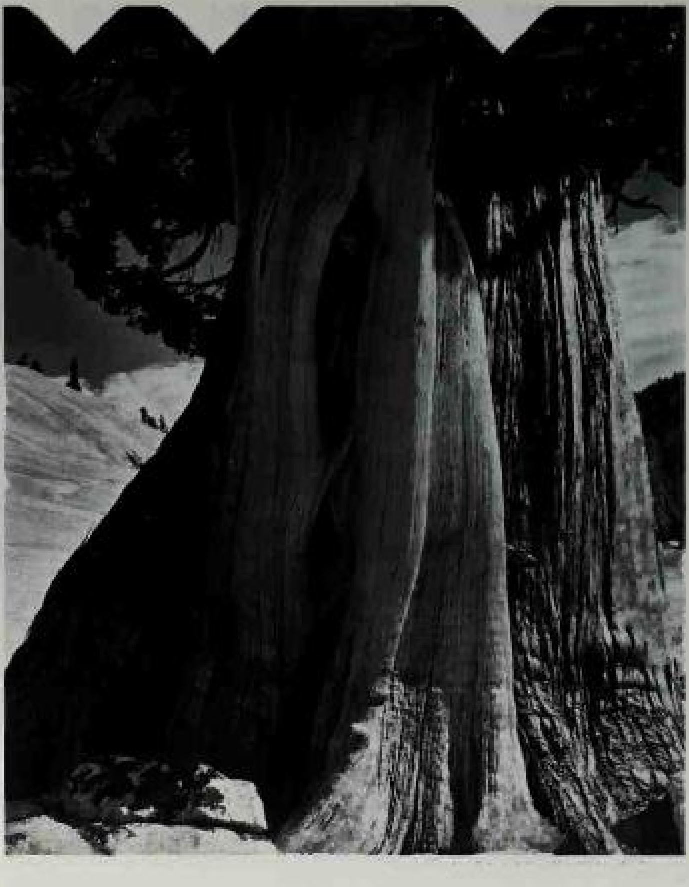
[illegible]

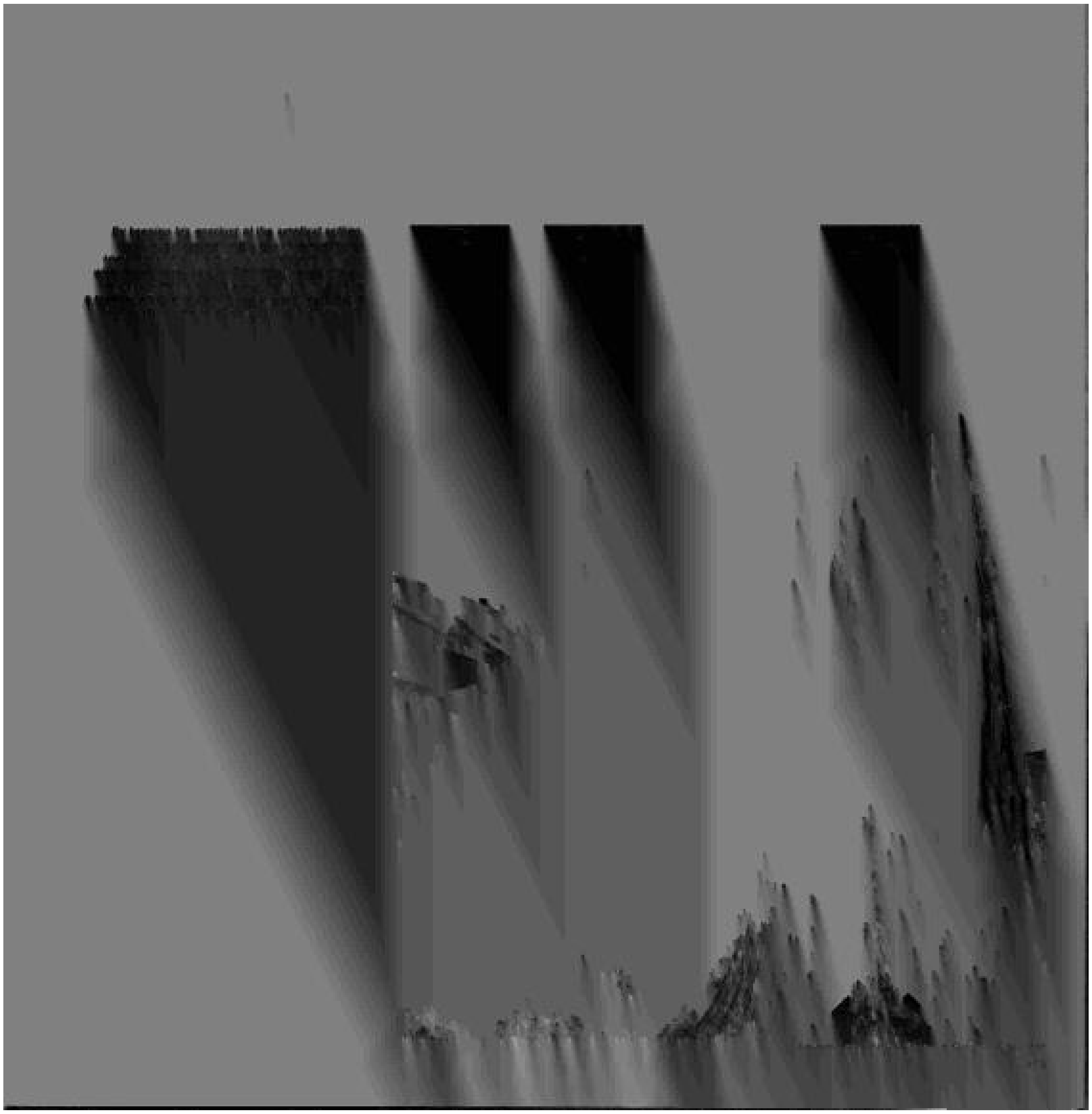
[illegible]

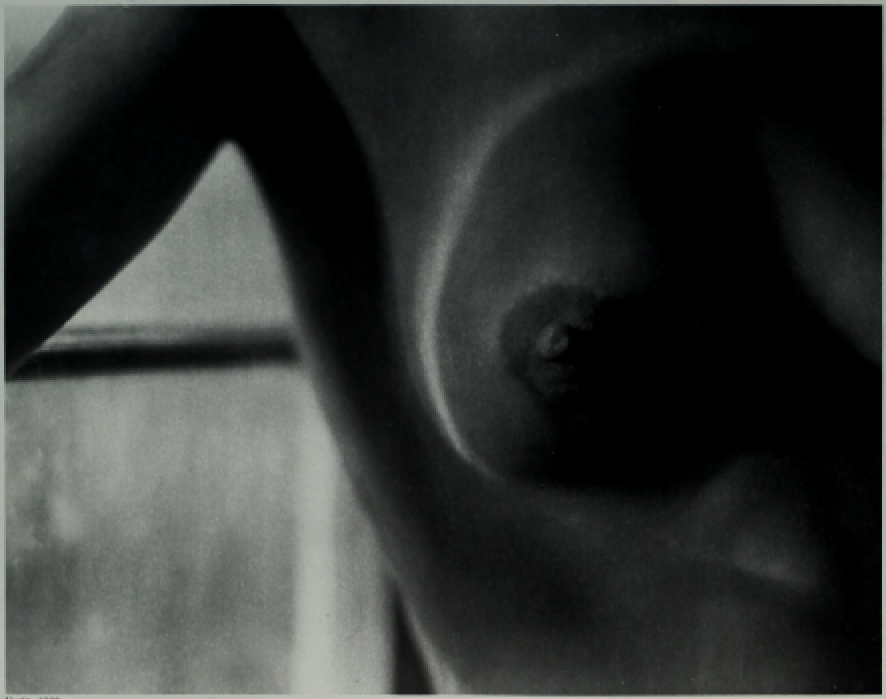
Edward Weston

[illegible]

[illegible]

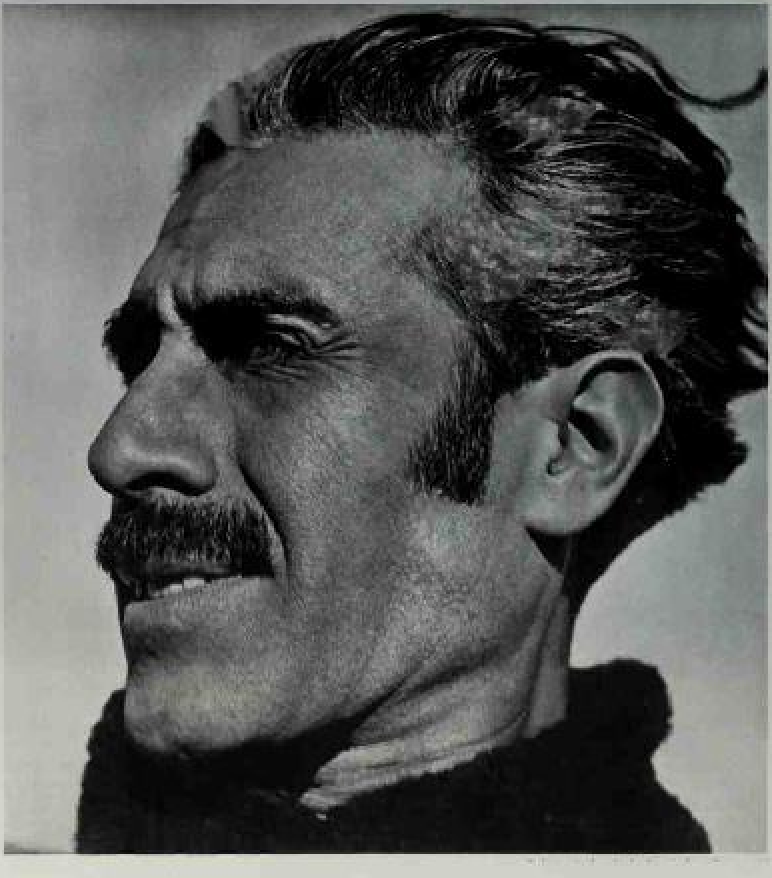




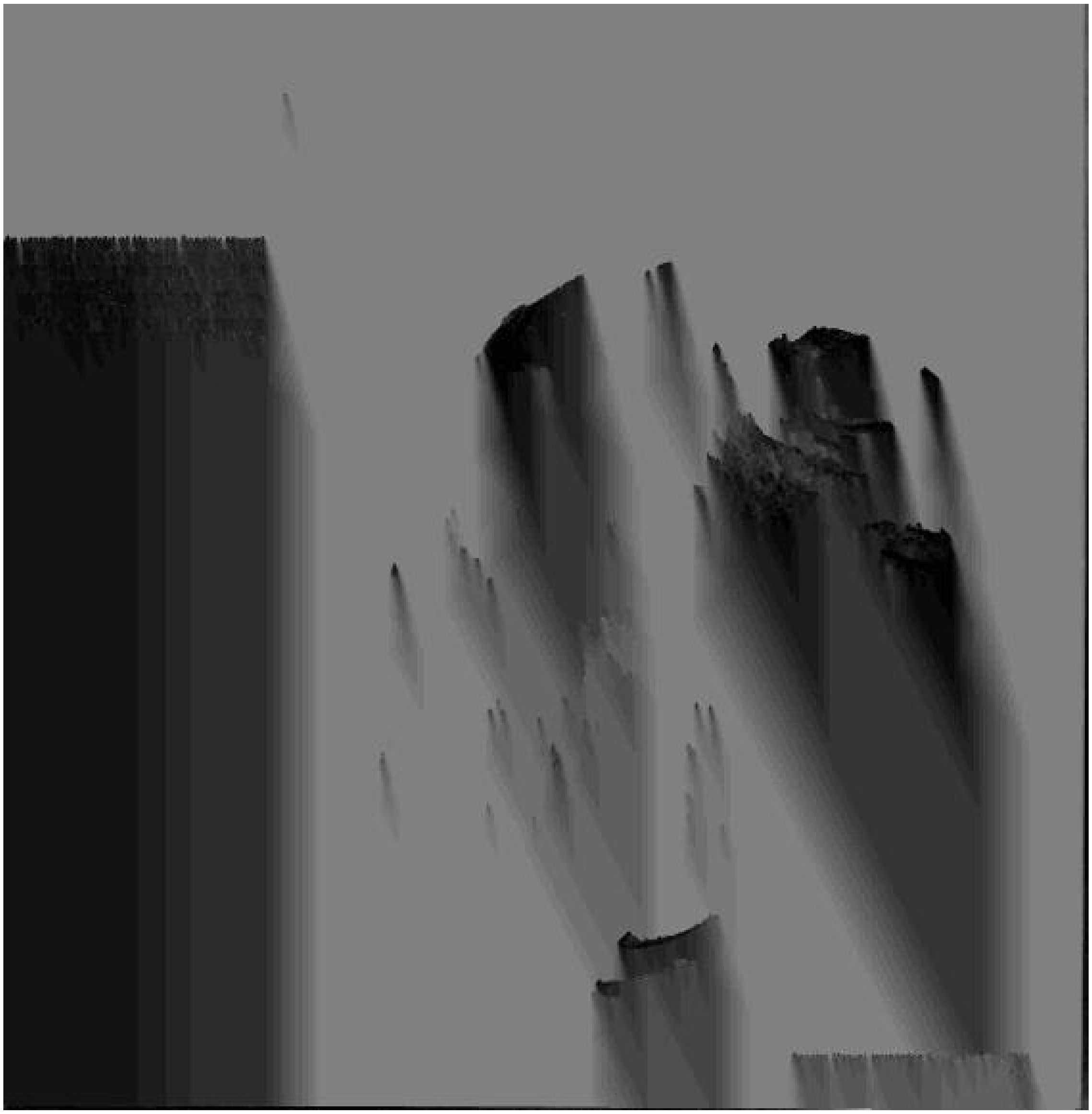


Nude, 1920

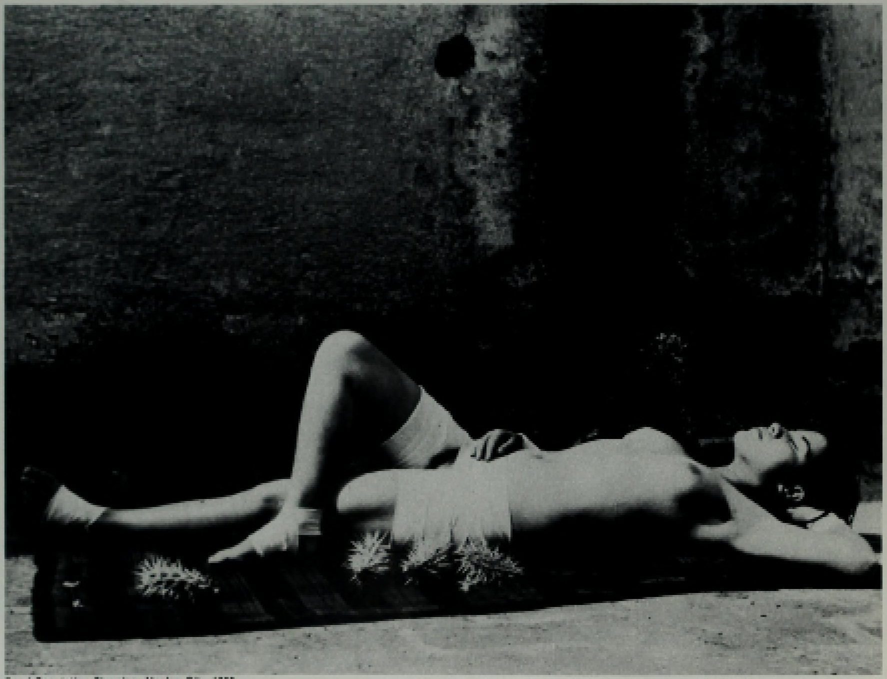
Weston's name is almost synonymous with sharply focused pictures that render every detail precisely (preceding pages), but this softly diffused nude, which he made early in his career, demonstrates his deft use of a different approach. Detail is submerged, while attention is drawn to shapes created by shadows and bright background, for an impersonal study of pattern.



[illegible]

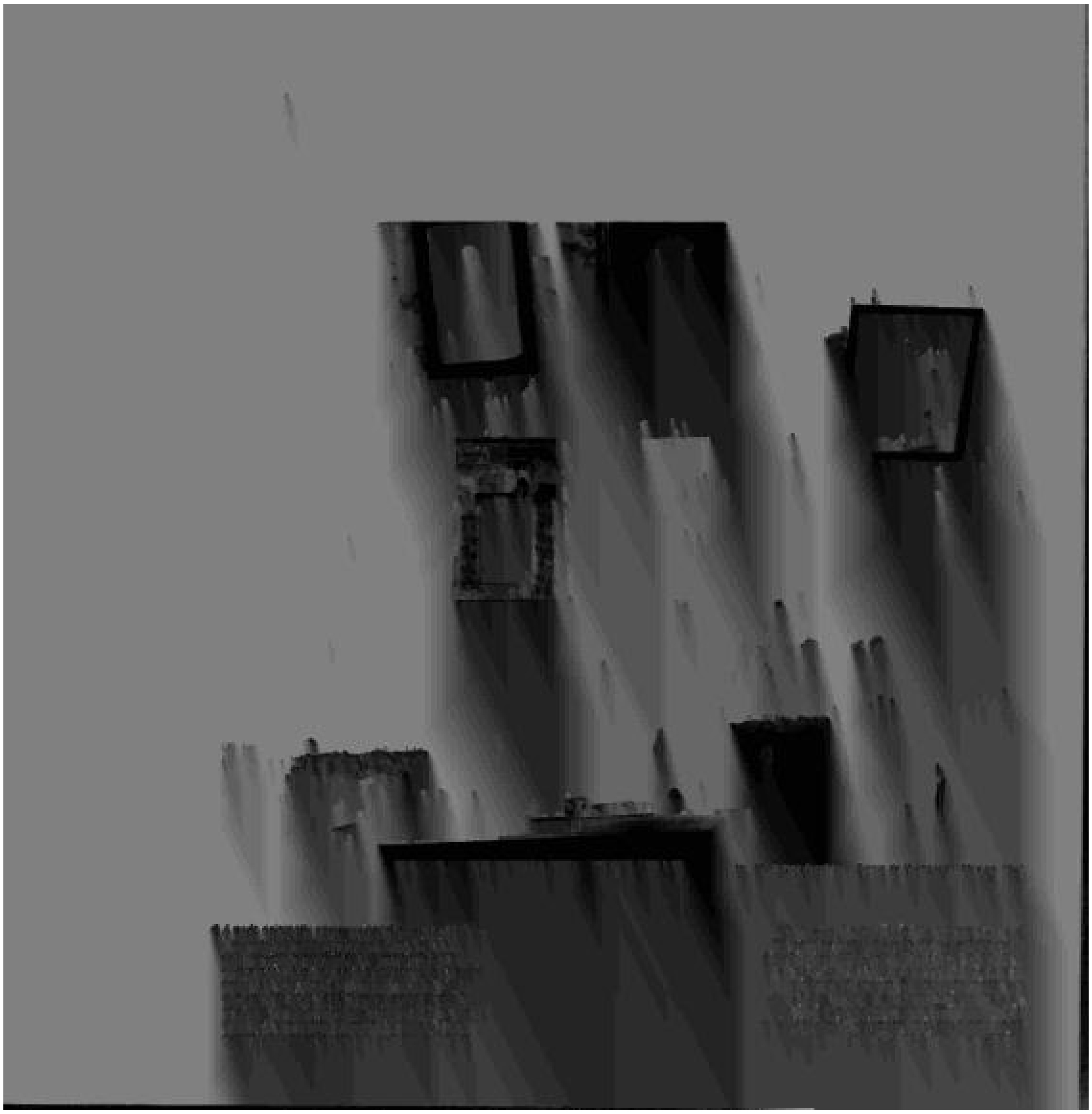


Manuel Alvarez Bravo



Good Reputation Sleeping, Mexico City, 1938

In 1914, when Manuel Alvarez Bravo was a schoolboy in Mexico City, the sight of cannon and cadavers was a familiar one in the streets there, for the country was in the process of revolution. The recollections of the uncertain life around him stayed with him long after nominal peace arrived. He took up photography and became part of the art colony of the capital, where he came under the influence of artists José Clemente Orozco, David Alfaro Siqueiros and Diego Rivera, revolutionaries who were bent on combining the innovations of modern art with the symbols of Mexican folk mythology. Alvarez Bravo used his camera as his artist friends used their palettes, telling a somber and sometimes an anguished story of grimness and oppression—never, however, polemically, but with quiet irony.

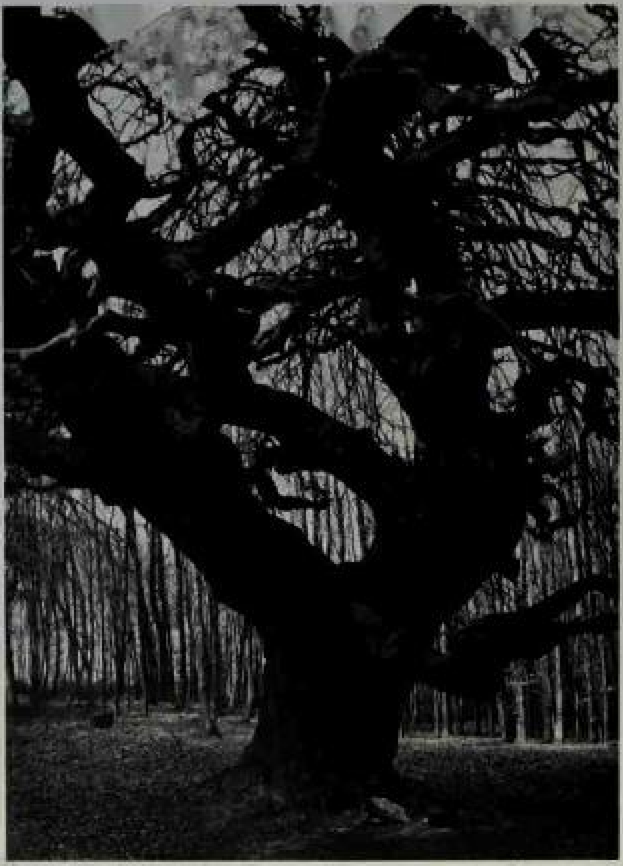


[illegible]

Albert Renger-Patzsch

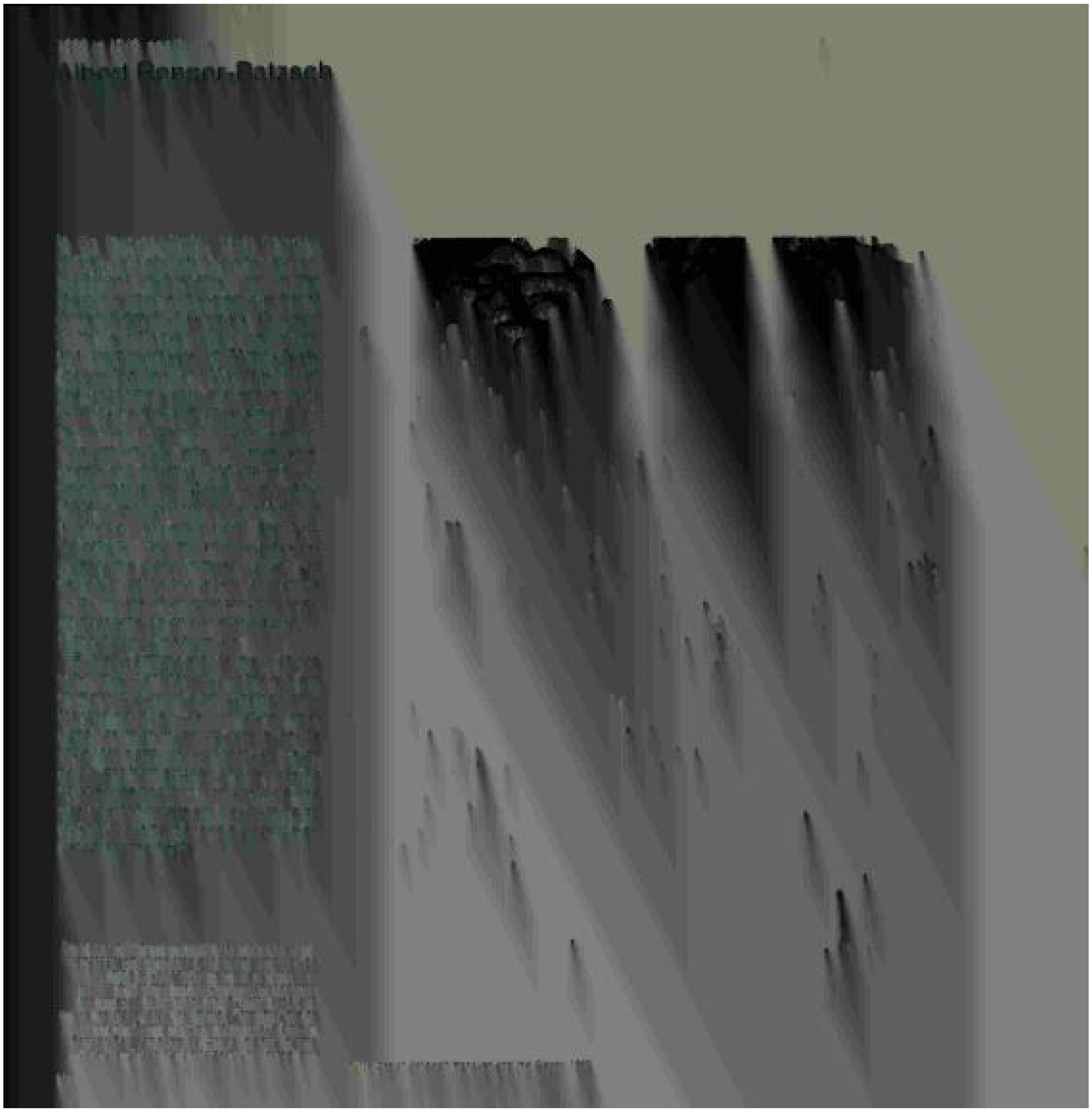
[illegible]

[illegible]

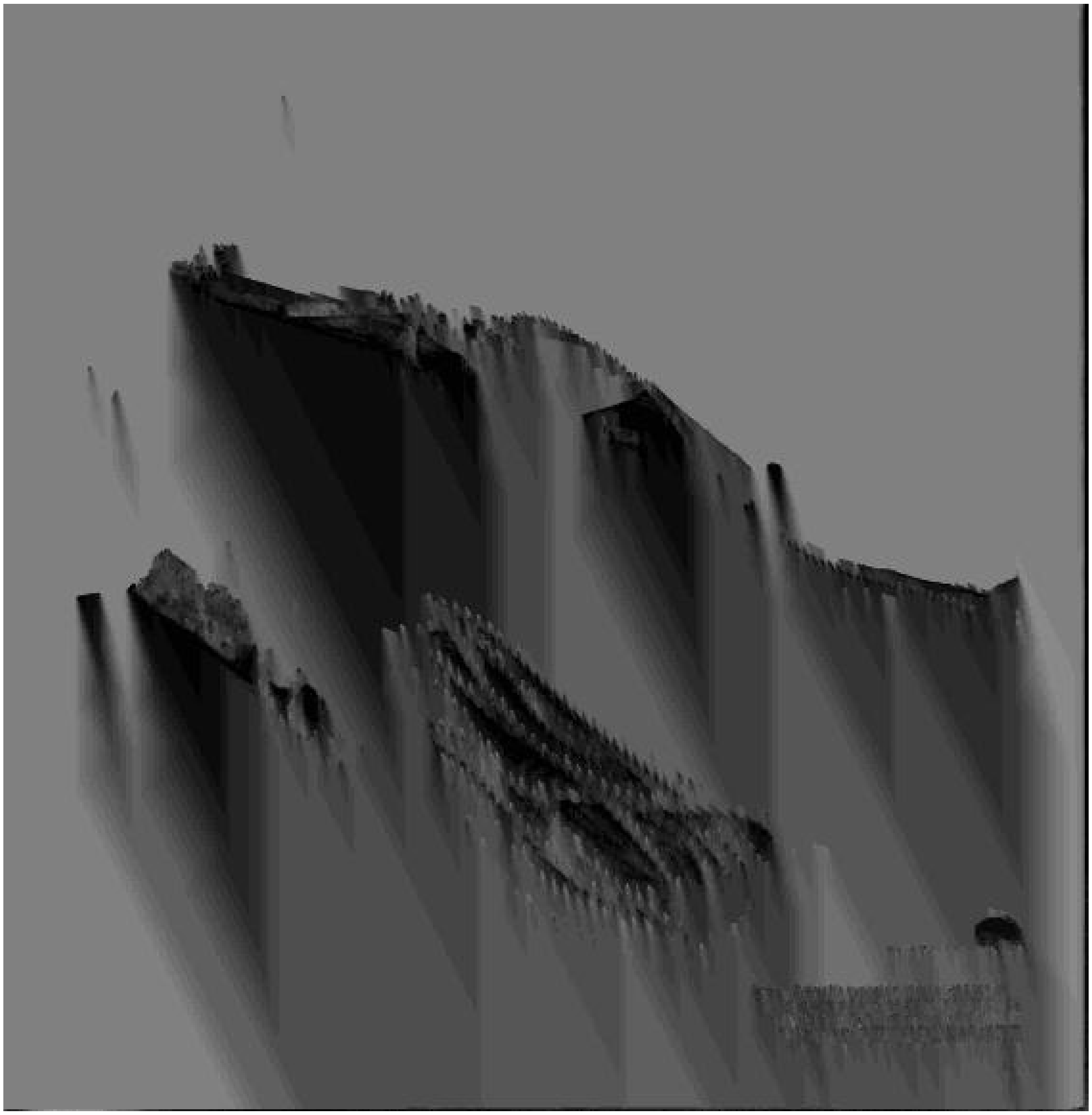


[illegible]

[illegible]

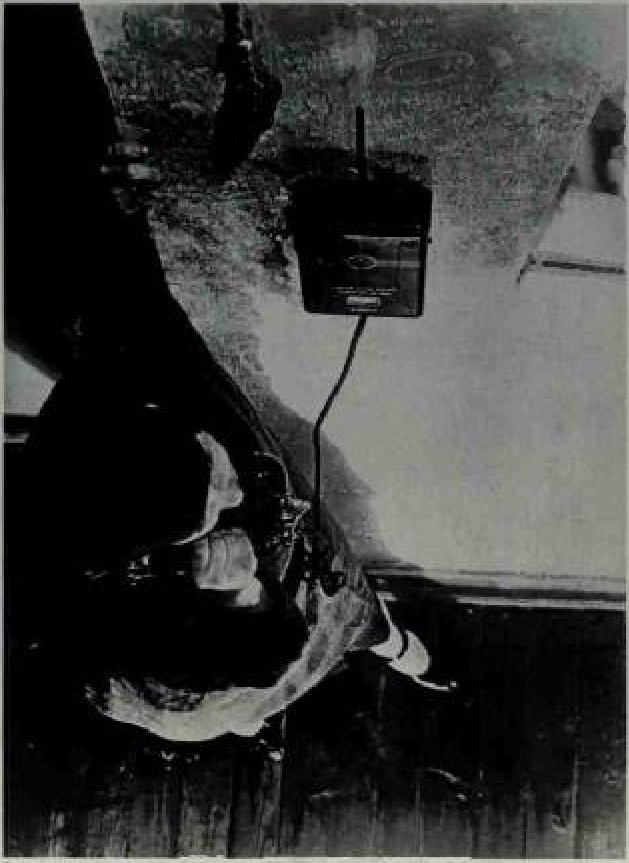


Albert Renger-Patzsch



[illegible]

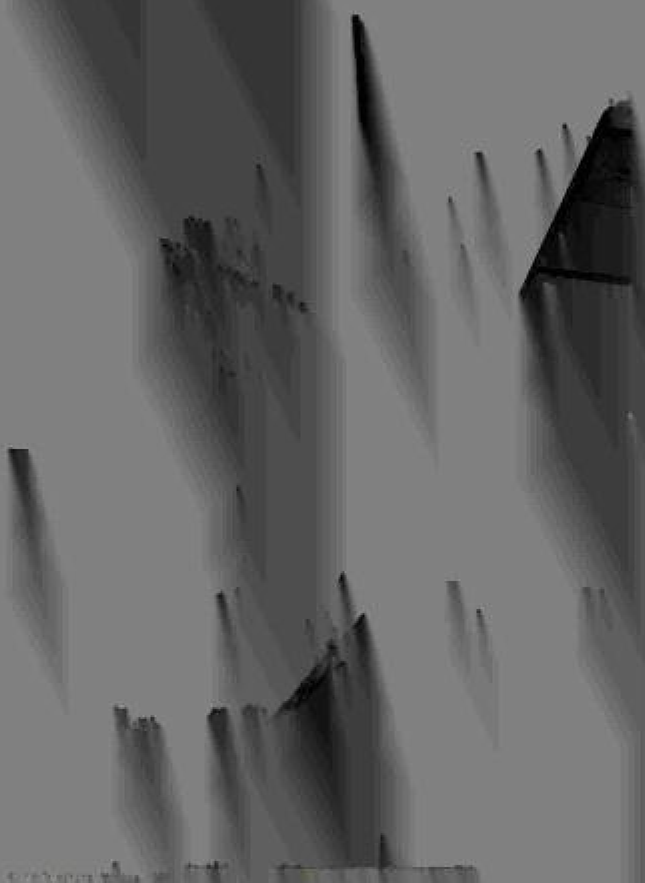
Alexander Rodchenko



[illegible]

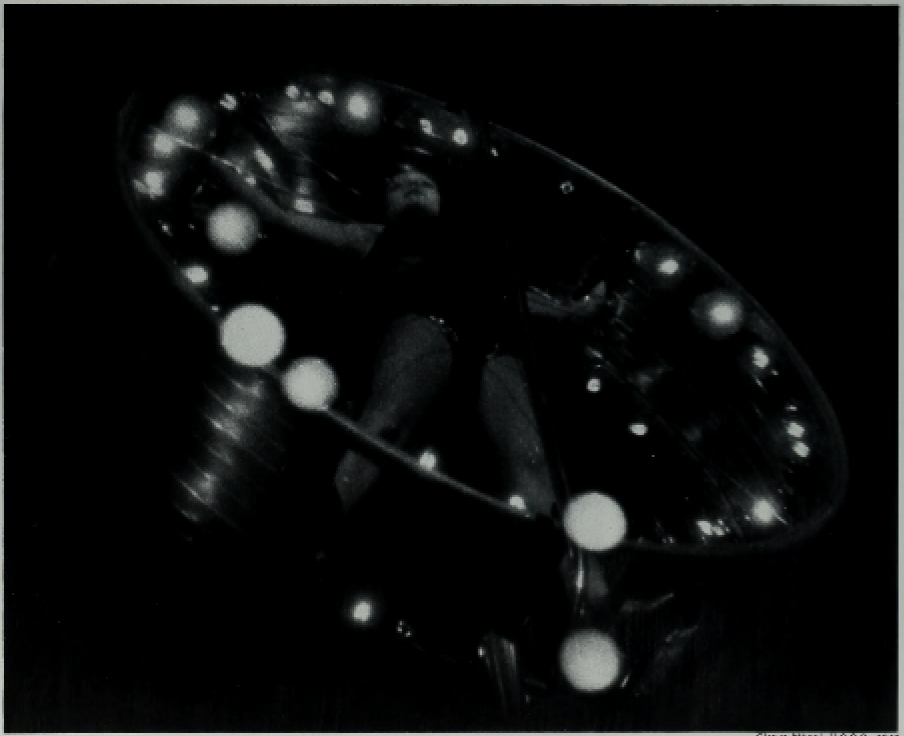
[illegible]

Alexander Rodchenko



[illegible]

Artists in Russia anticipated the 1917 [illegible]



Circus Wheel, U.S.S.R., 1940

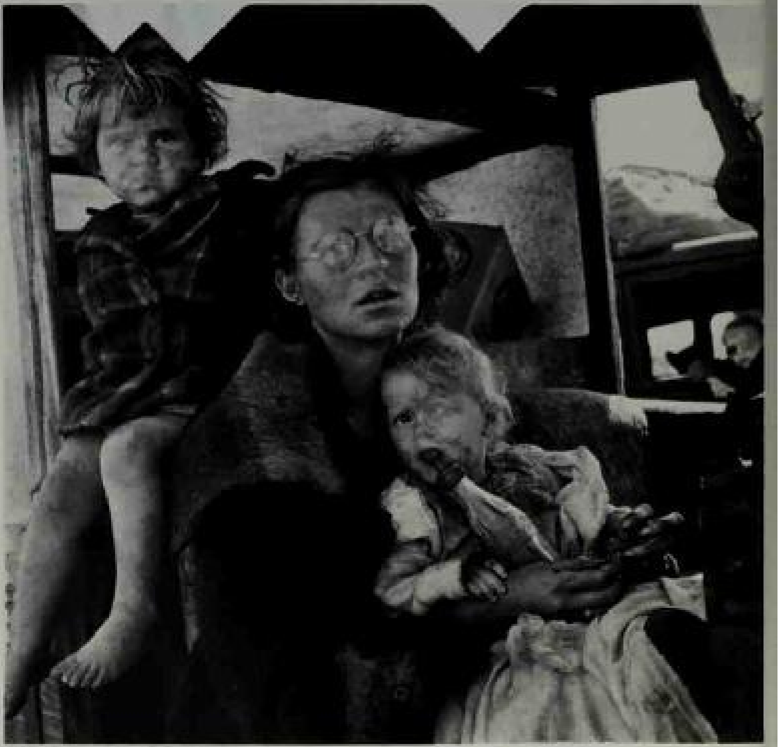
◄ *Rodchenko delighted in viewing subjects from above and below, a perspective he first used in painting and carried over into photography. The steepness of angle made familiar scenes bizarre, sometimes abstract, as in this photograph of a woman standing at a wall telephone.*

To get this strange picture of an acrobat in a revolving circus wheel, Rodchenko took advantage of the spotlighting at the center of the arena. The shape of the wheel, the lights within it and the angle from which the performer is seen show the beauty in both human and machine.

[illegible]

Dorothea Lange

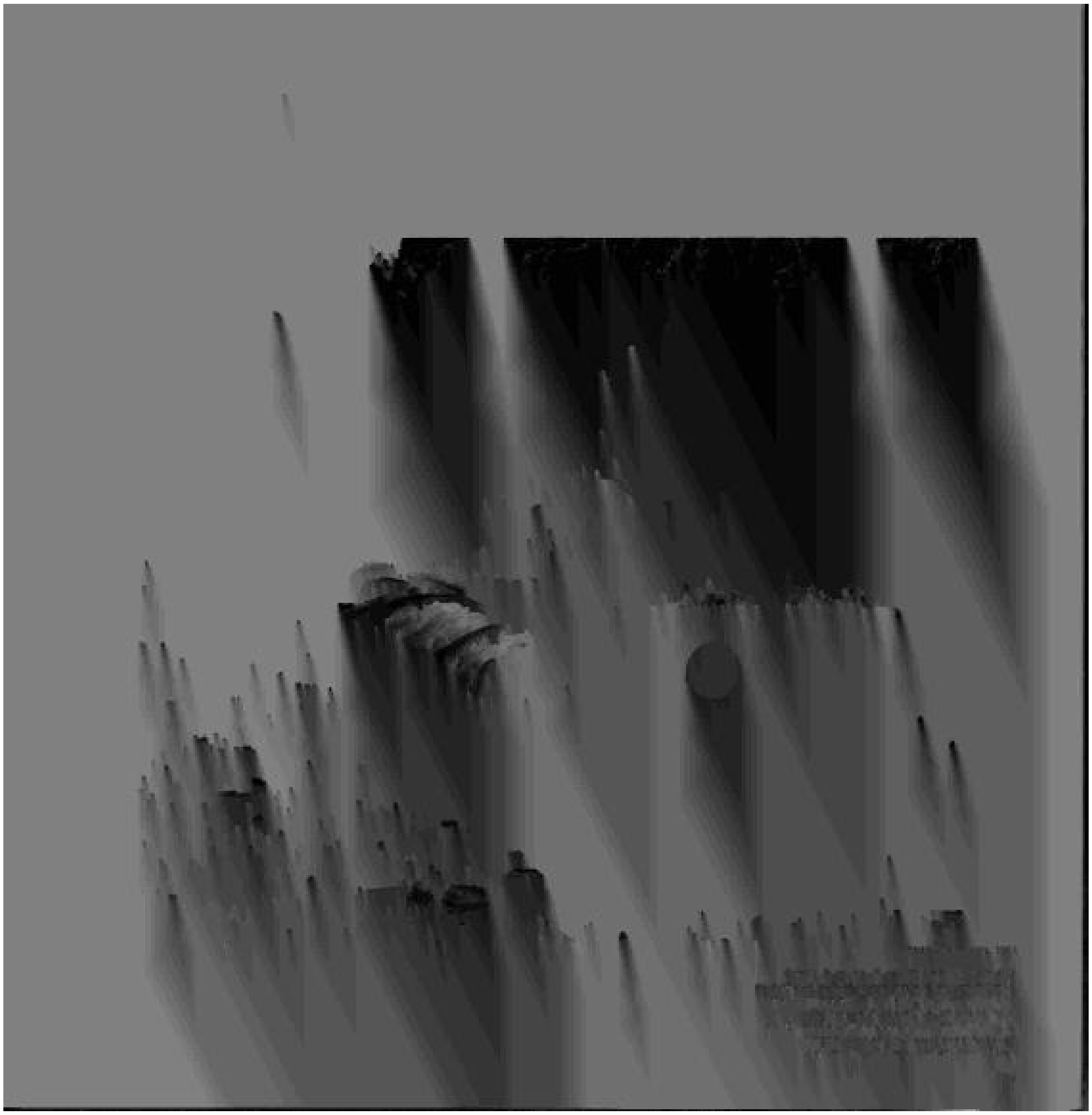
[illegible]



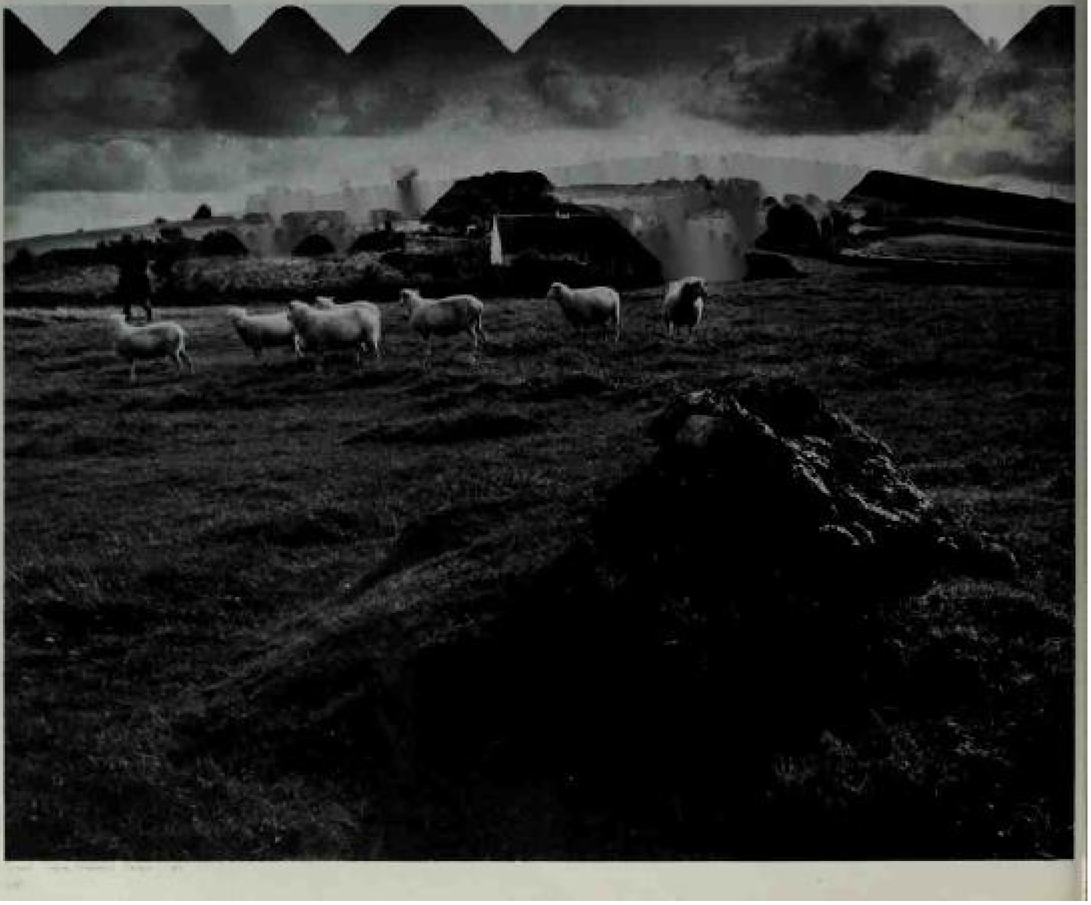
[illegible]

Dorothea Lange

Nulaid



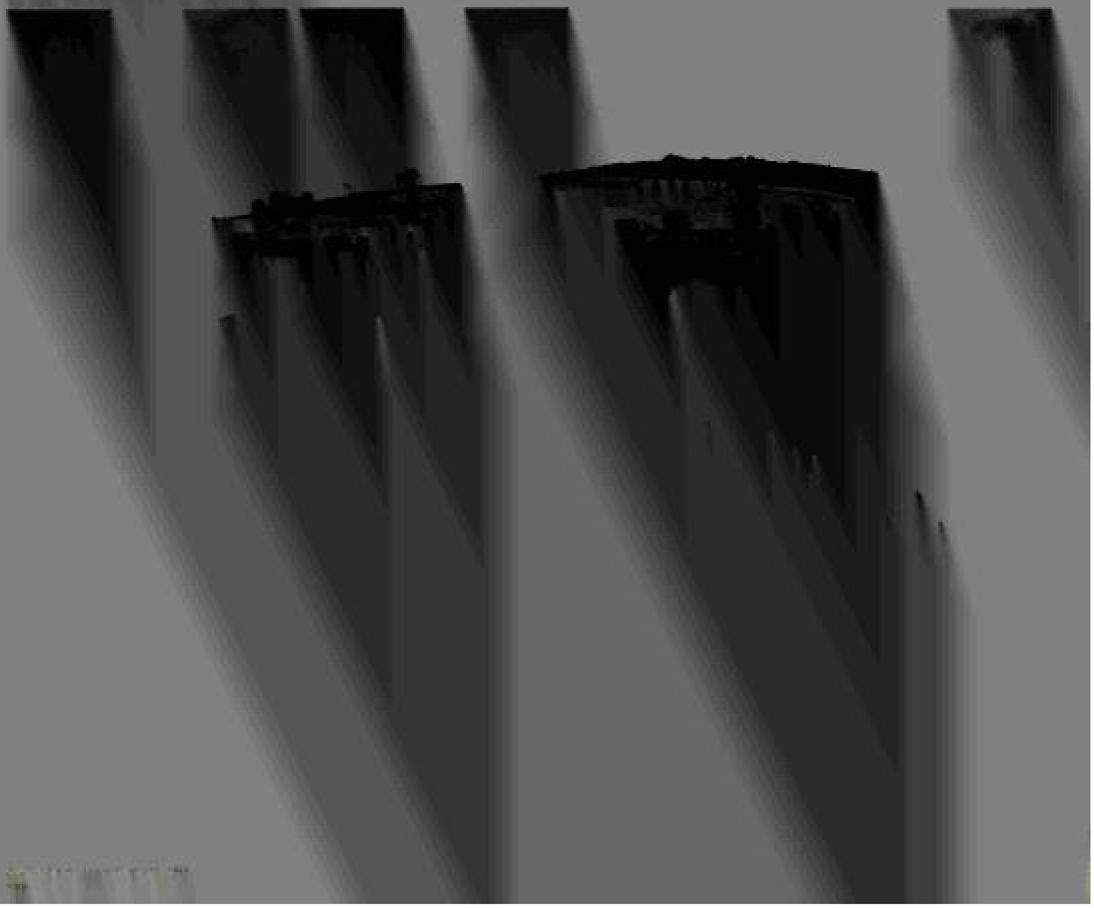
[illegible]



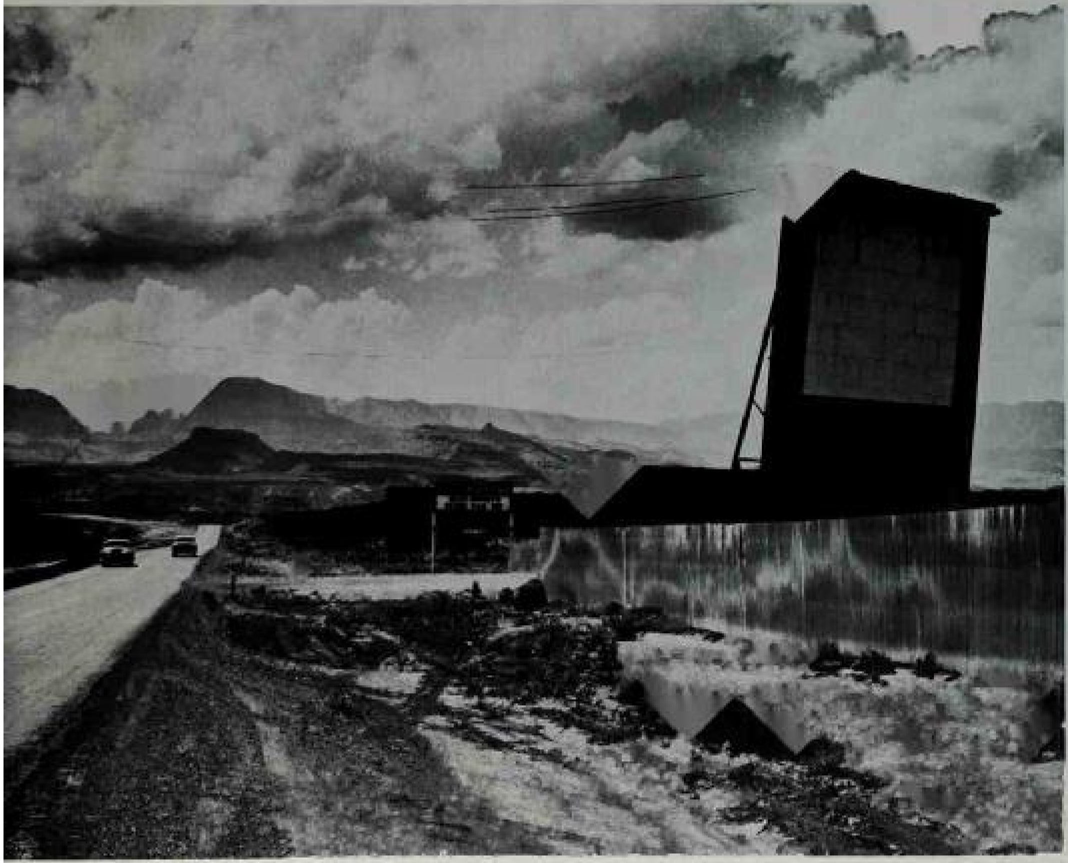
[illegible]

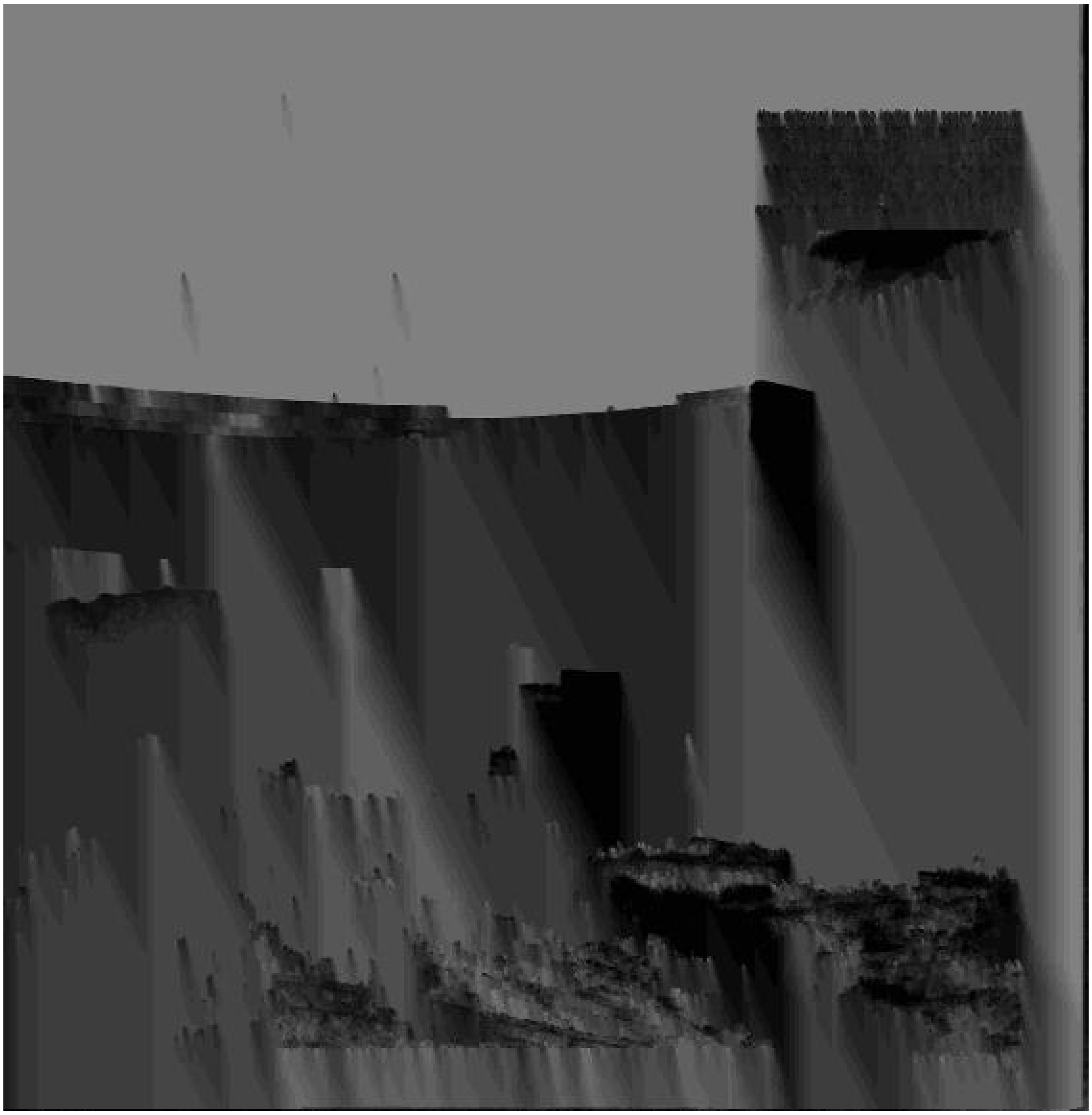
1930 to 1945—Dorothea Lange, continued

[illegible]



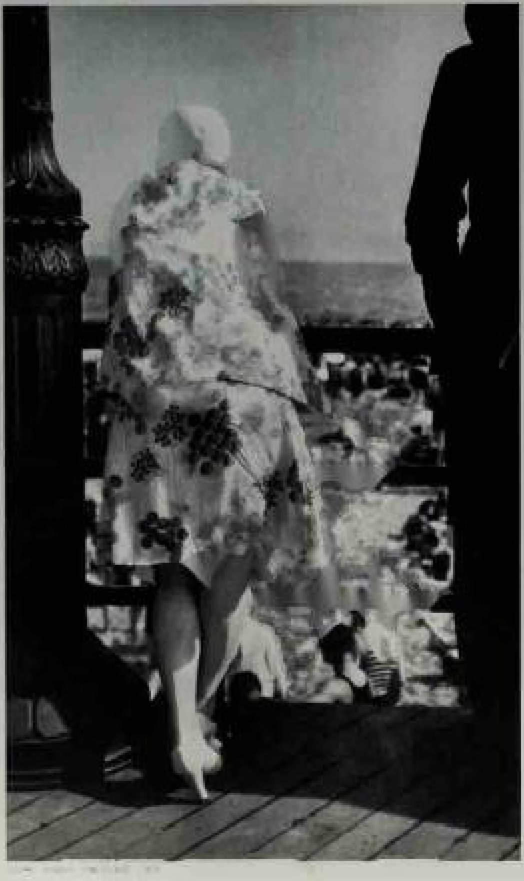
[illegible]





[illegible]

Walker Evans



[illegible]

[illegible]

[illegible]

[illegible]

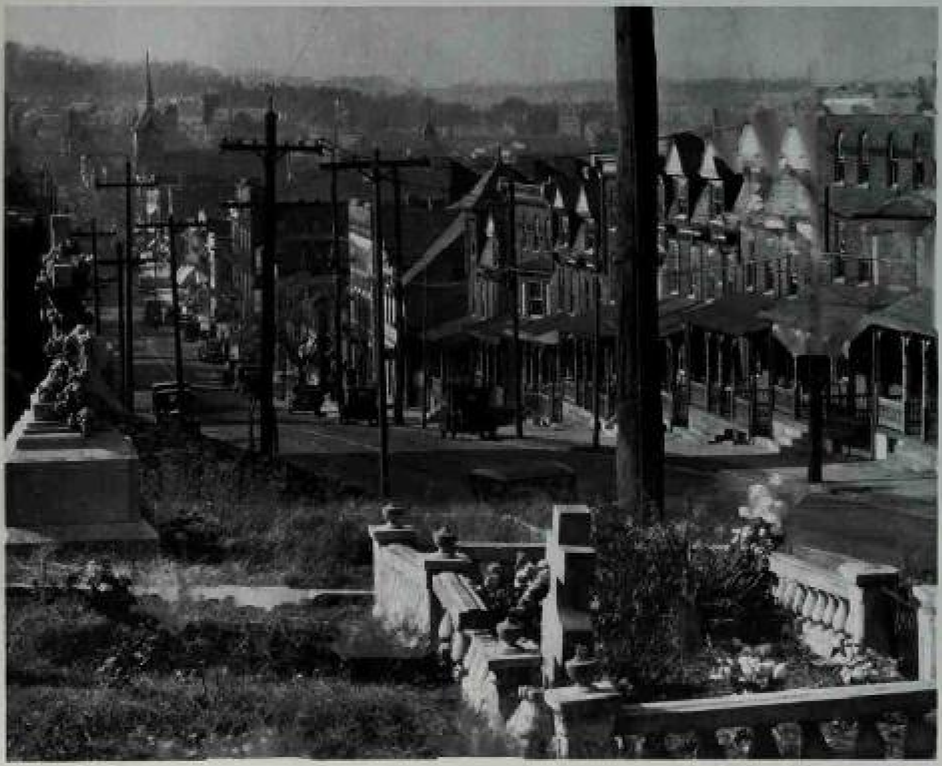
[illegible]

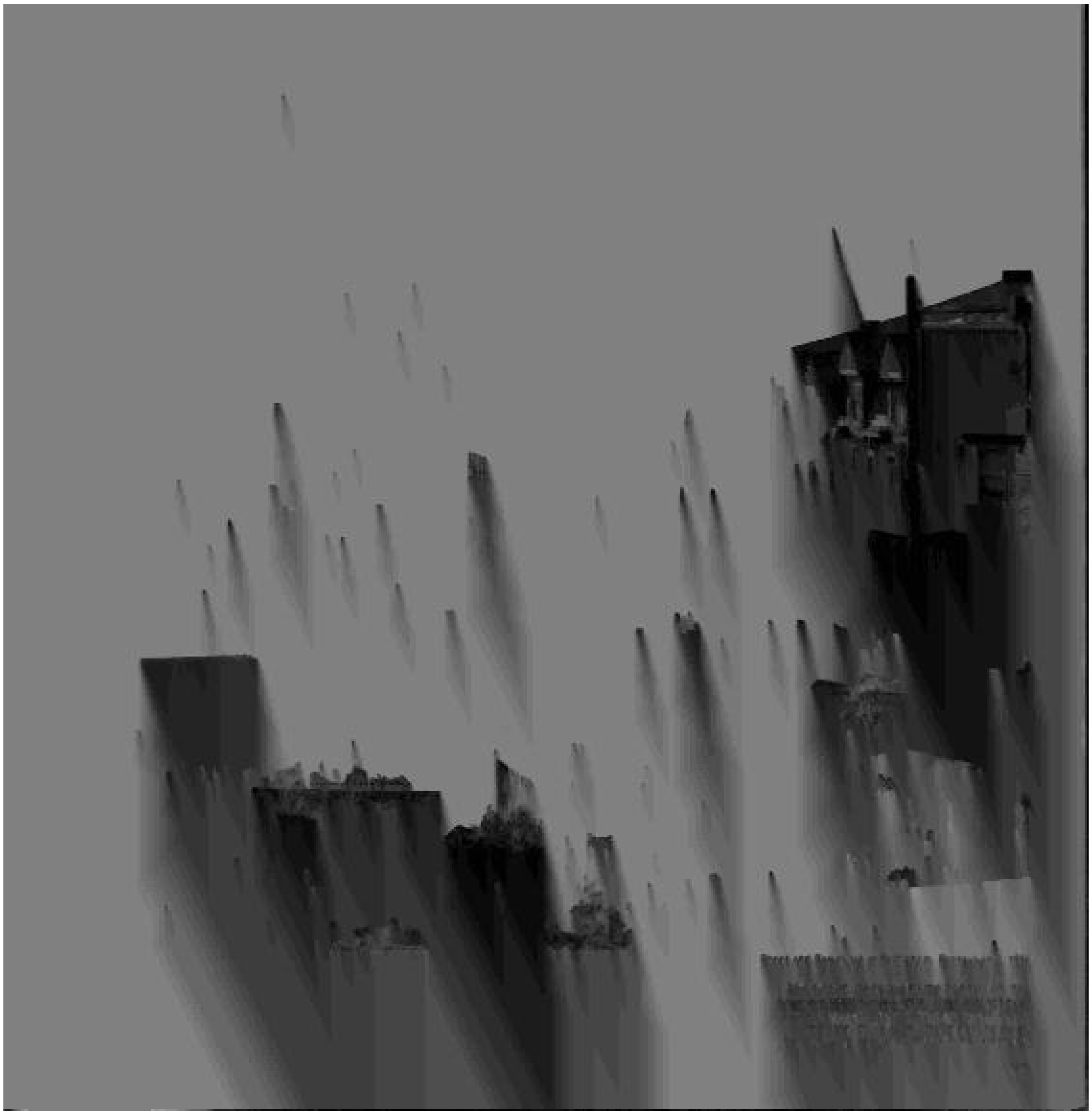
Walker Evans

[illegible]

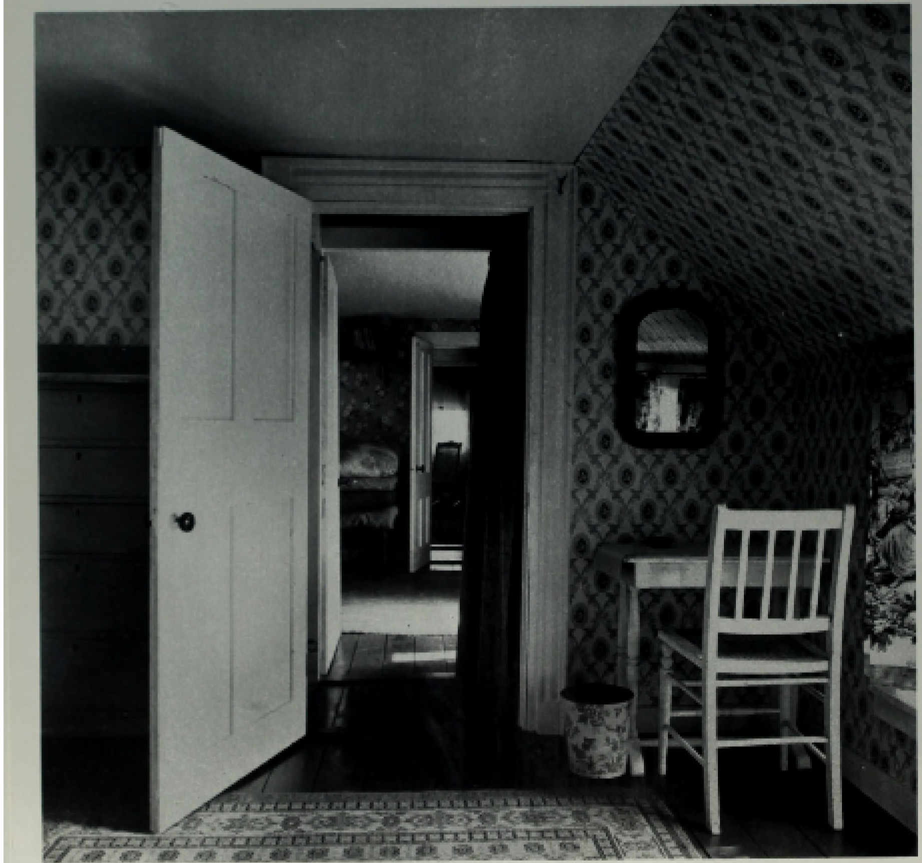
Walker Evans was an upper-middle- [illegible]

[illegible]





The mirror, the floor boards, the diminishing door frames, all lead the viewer's eye from room to room—examples of a familiar artistic device expertly handled. But as Evans used them they are more: they reveal the personality of unseen residents and symbolize the durability, austerity and rectitude of the New England character.



Upstairs Room, Walpole, Maine, 1962

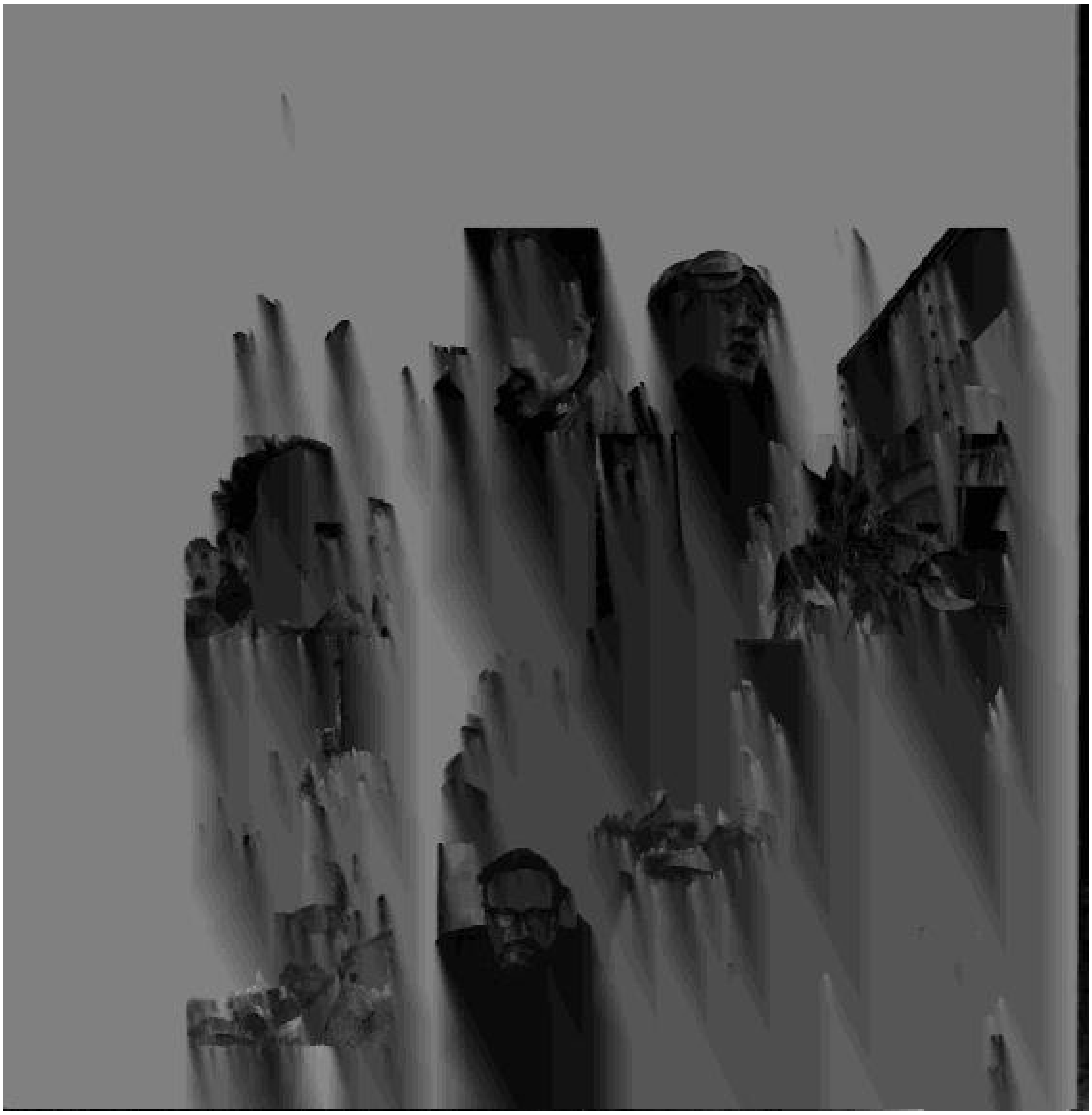
1940 to 1960

6

At Last, the Photographers' Innermost Visions 194
Bill Brandt 196
Henri Cartier-Bresson 200
W. Eugene Smith 208
Robert Frank 212
Ansel Adams 214
Minor White 216
Harry Callahan 220
Aaron Siskind 222
Yousuf Karsh 224
Philippe Halsman 226
Arnold Newman 228
Irving Penn 230
Ernst Haas 234

Photographers represented in this chapter include:
Bill Brandt 1
Henri Cartier-Bresson 2
W. Eugene Smith 3
Robert Frank 4
Ansel Adams 5
Minor White 6
Harry Callahan 7
Aaron Siskind 8
Yousuf Karsh 9
Philippe Halsman 10
Arnold Newman 11
Irving Penn 12
Ernst Haas 13

1
7
8
9
11
12



[illegible]

At Last, the Photographers' Innermost Visions

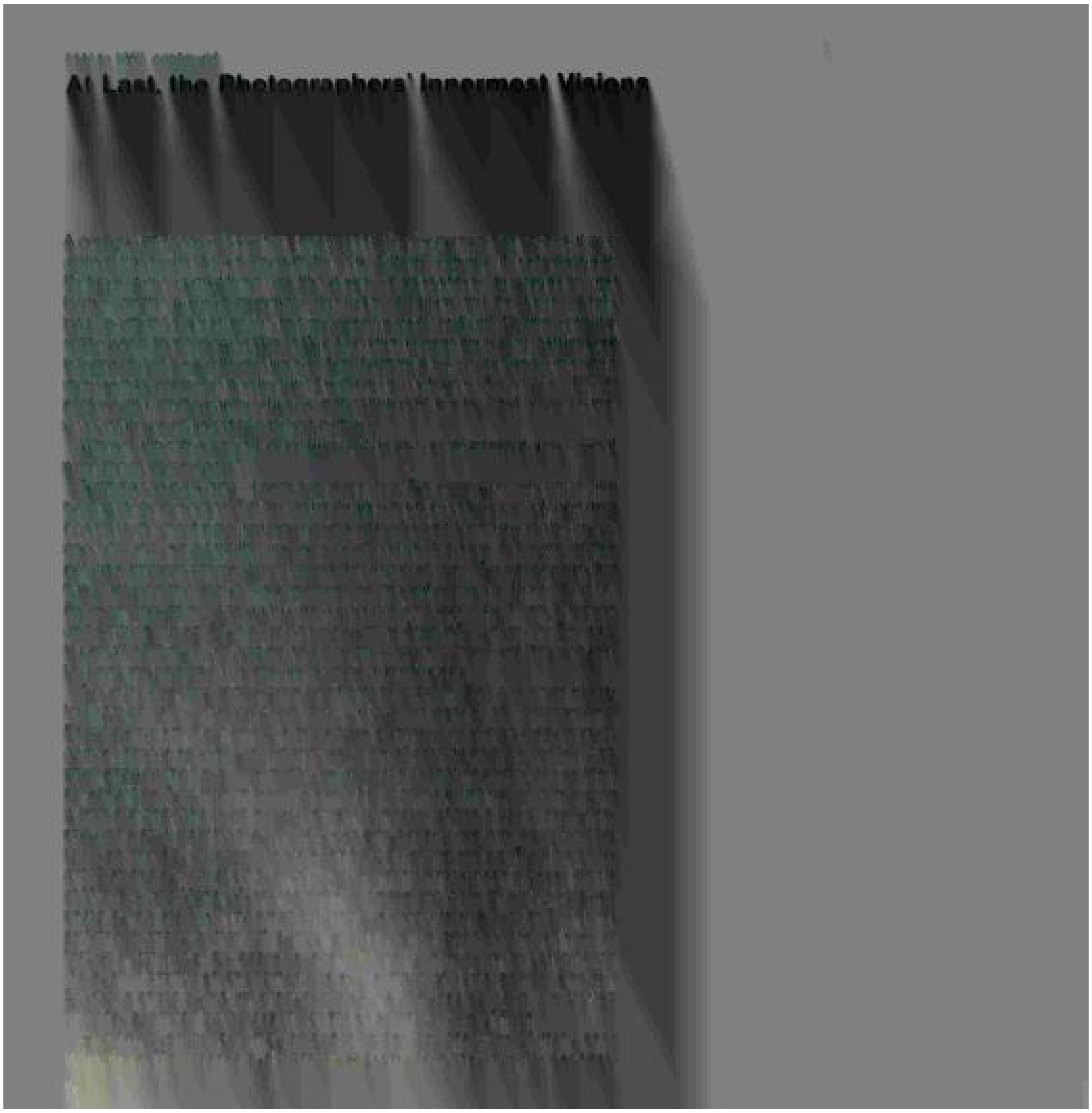
[illegible]

[illegible]

[illegible]

[illegible]

[illegible]



At Last, the Photographers' Innermost Visions

[illegible]

Bill Brandt

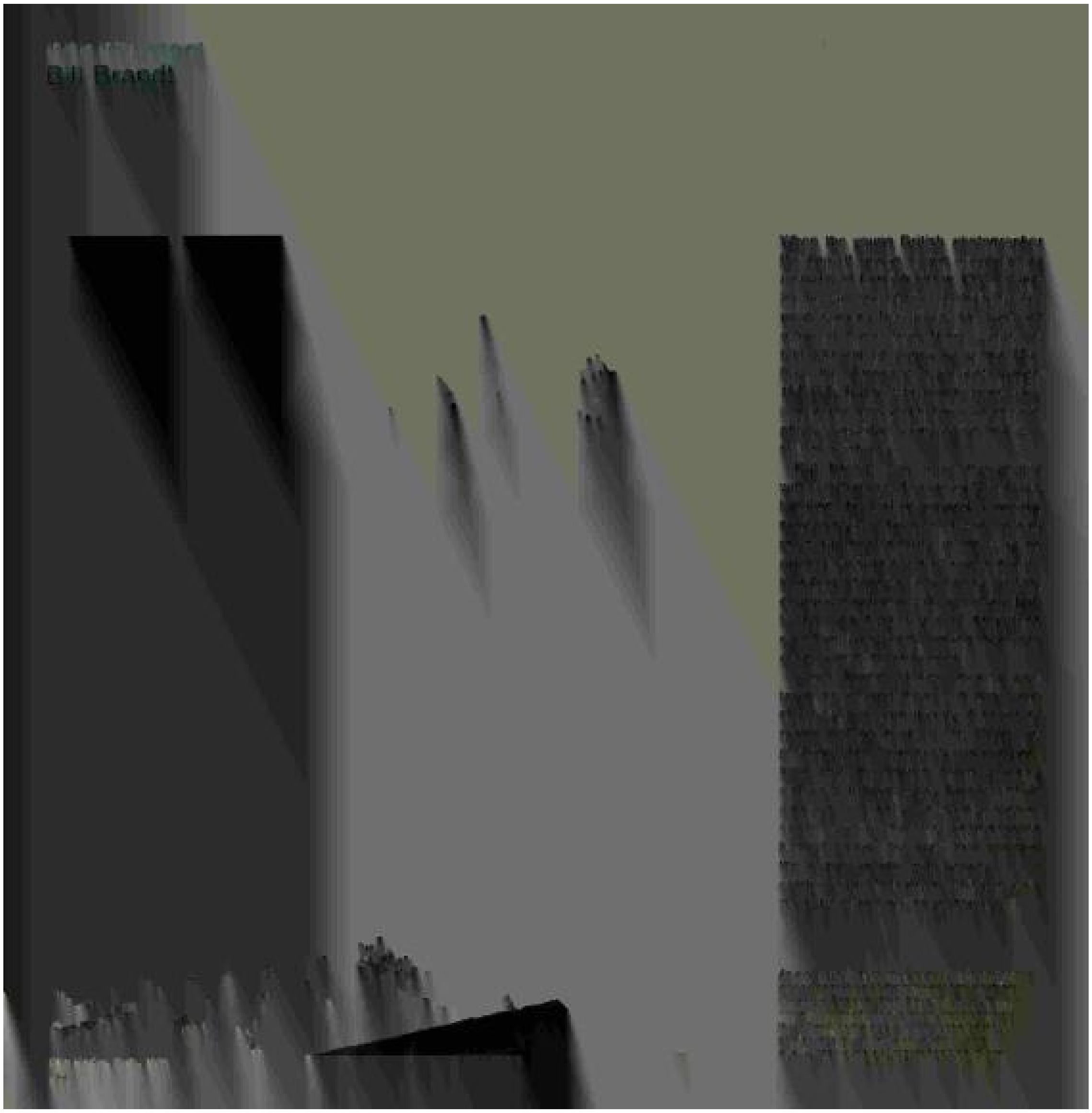
[illegible]

[illegible]

[illegible]

[illegible]

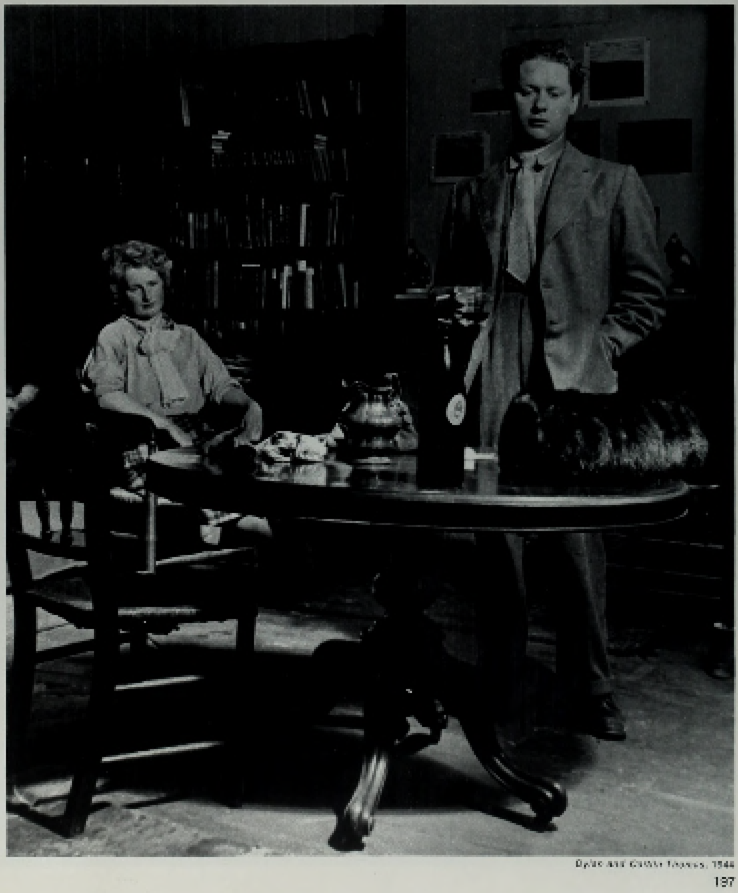
[illegible]



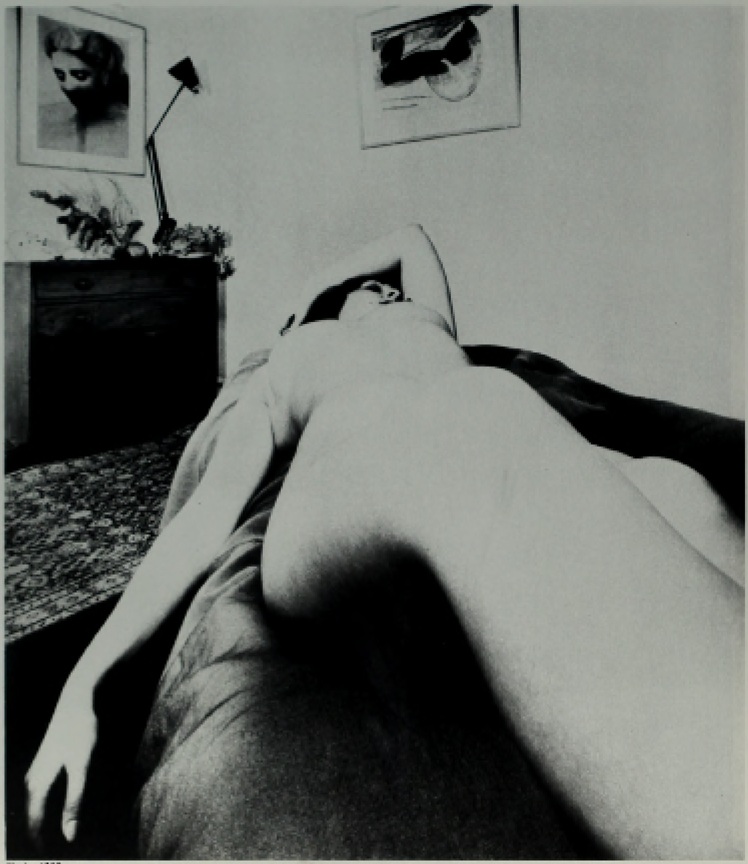
Bill Brandt

When the young British photographer

A strangely sad picture of the poet Dylan Thomas and his wife makes Brandt's own point about portraits, which should, he said, have "the likeness of an oracle which predicts the subject's future as well as telling something of his past." And here there are ominous hints, in the brooding expressions of the two principals and in the glass in the poet's hand, of Thomas' untimely death in 1953 from the effects of drinking.



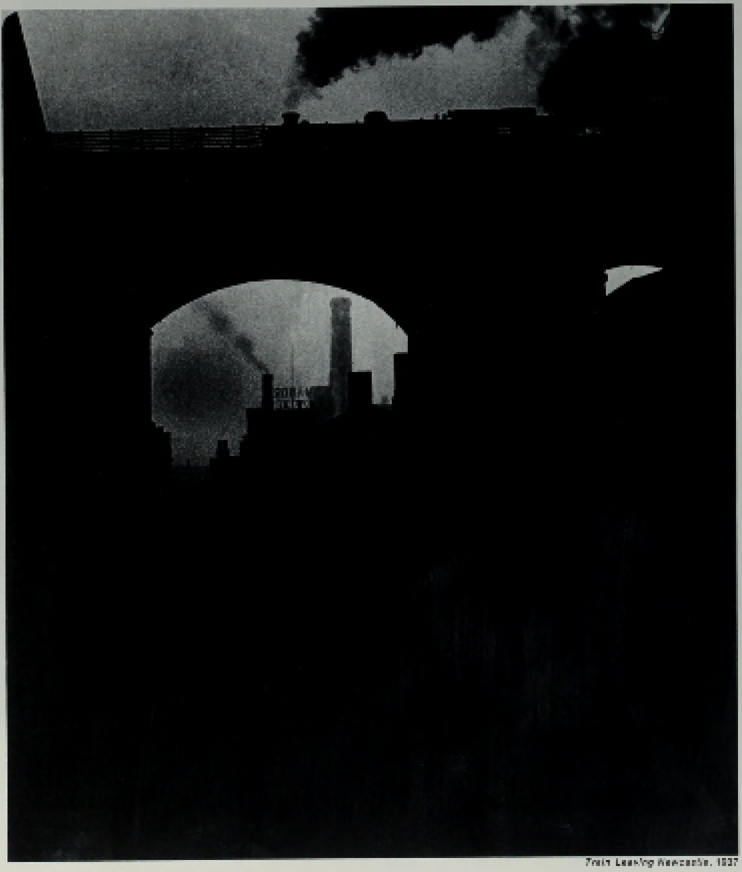
Dylan and Caitlin Thomas, 1944



Nude, 1955

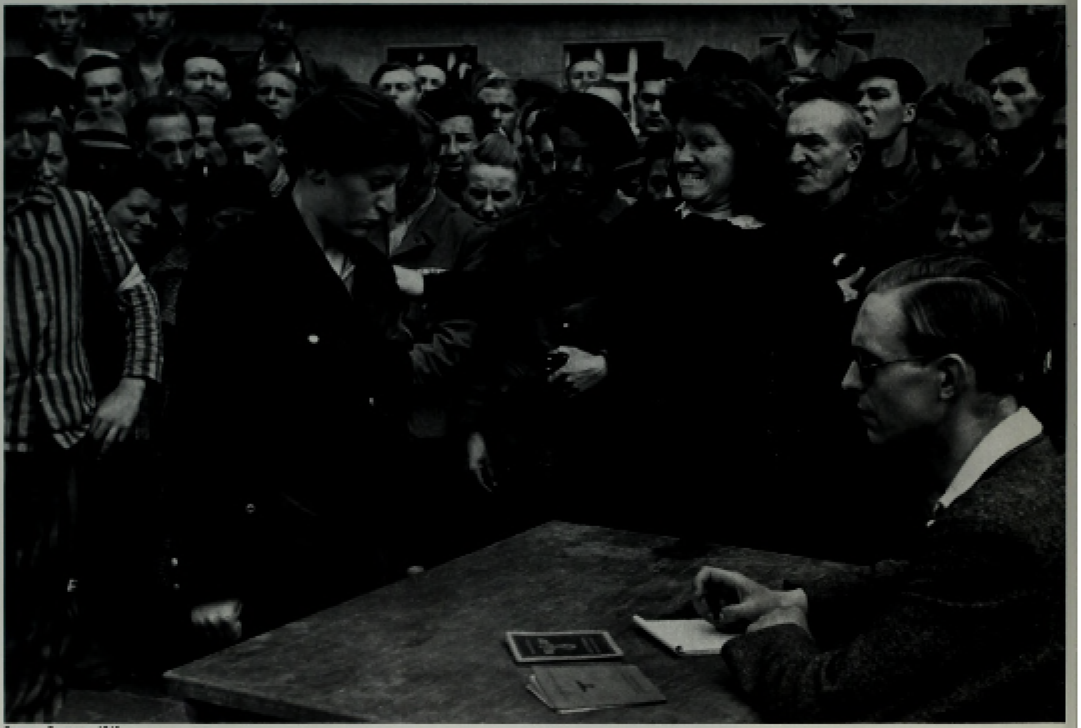
Brandt shot this nude with an ancient polished mahogany Kodak that had no shutter, a fixed focus, a primitive wide-angle lens and an aperture as tiny as a pinhole. In photographs like this, Brandt transforms the female figure into such strange, surrealistic shapes that the novelist Lawrence Durrell called them "a prolonged meditation on the mystery of forms."

Brandt took this black view of Newcastle during the Depression, when he traveled to the north of England to document the squalor of the coal-mining towns. Brandt's wife wrote that Newcastle's soot-darkened buildings "looked to him as if they might have been built of coal."



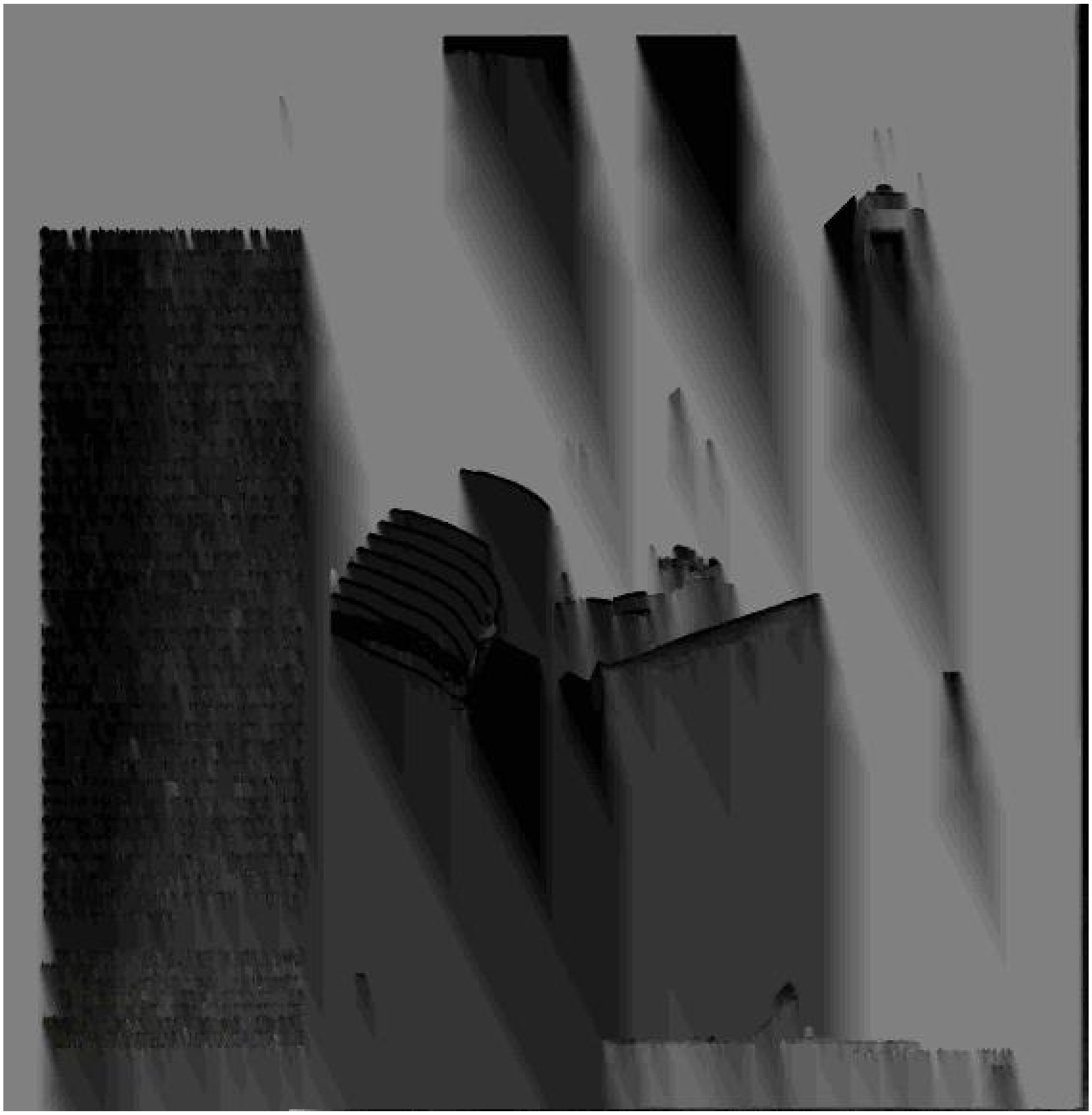
Train Leaving Newcastle, 1937

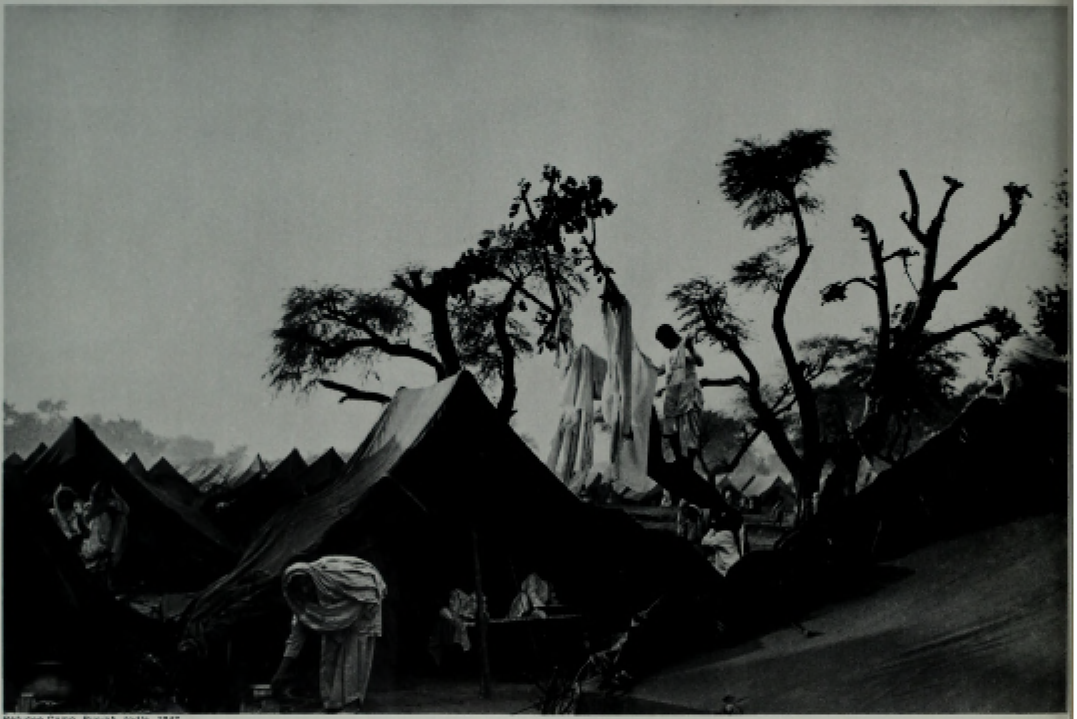
Henri Cartier-Bresson



Dessau, Germany, 1945

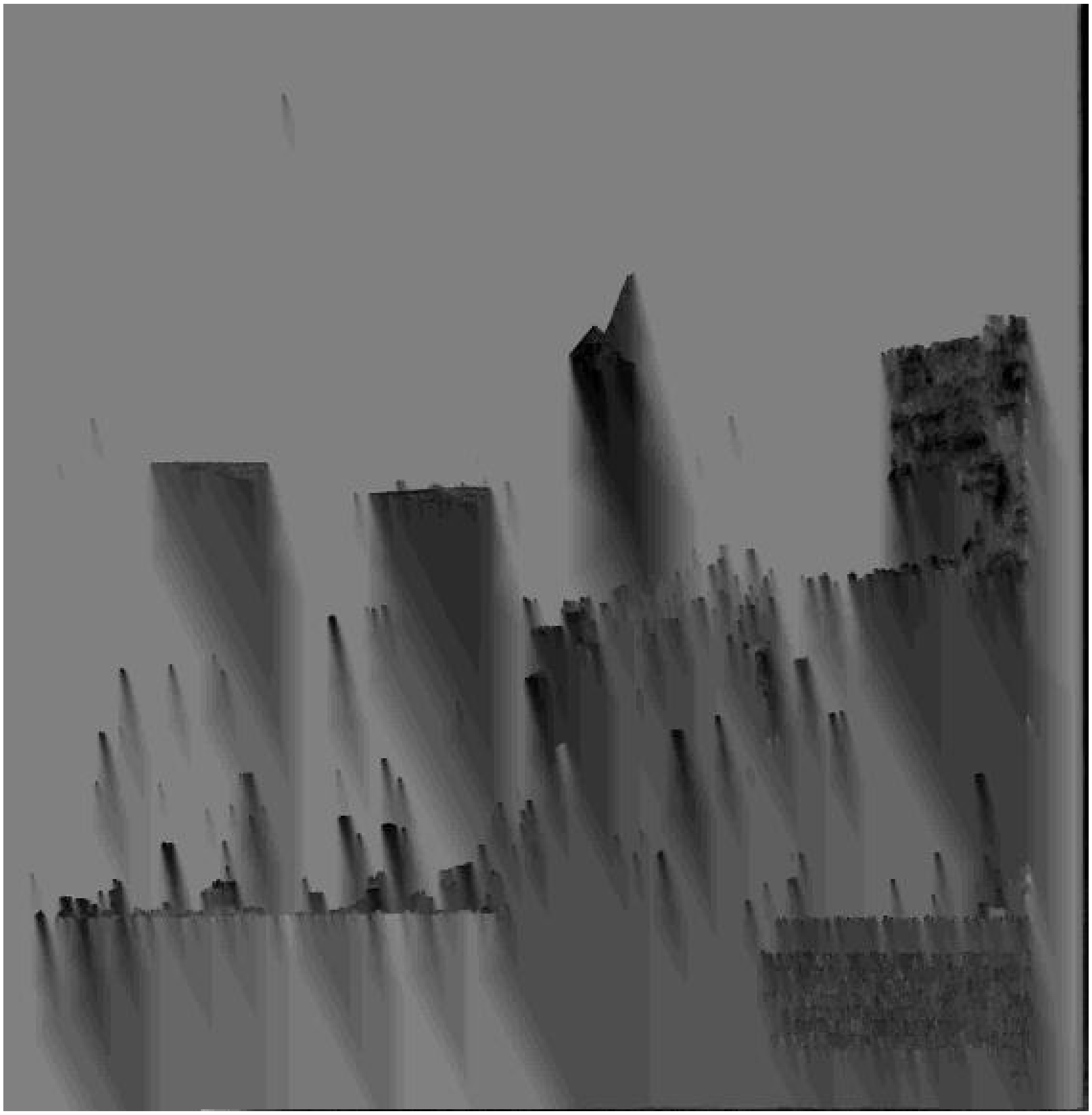
In a camp for displaced persons at the end of World War II, a war refugee exposes an informer for the Gestapo. Cartier-Bresson, who had himself spent 36 months in a German prison camp before escaping to join the French underground movement, caught the episode at the precise moment when all the refugee's pent-up rage and resentment exploded across her face.

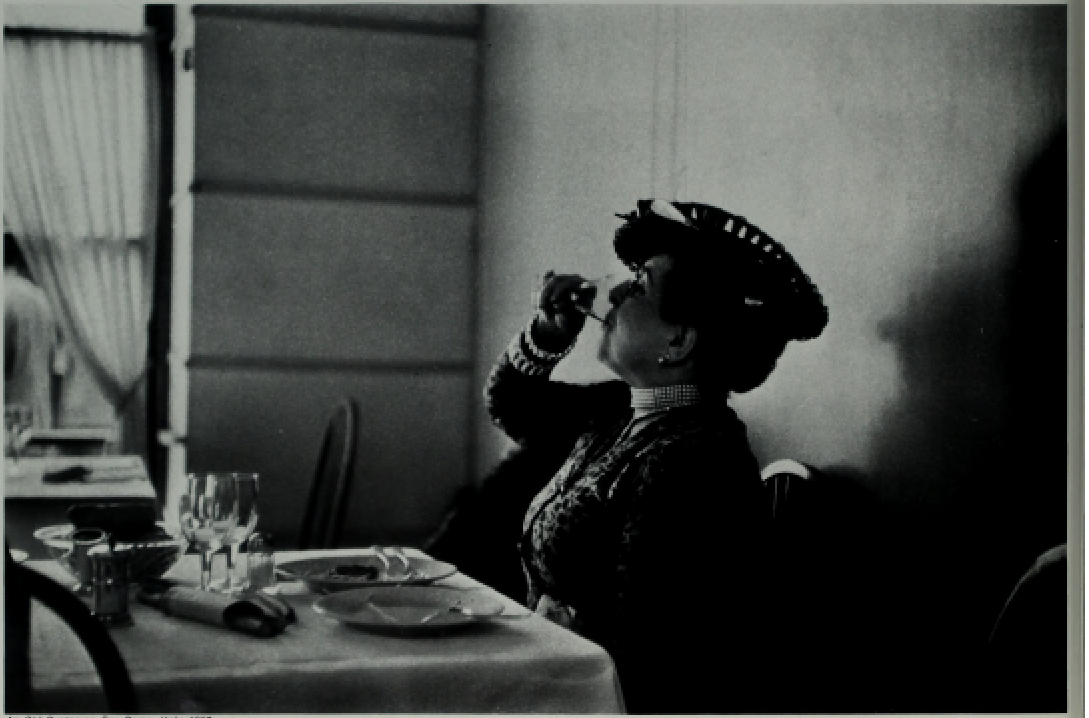




Refugee Camp, Punjab, India, 1947

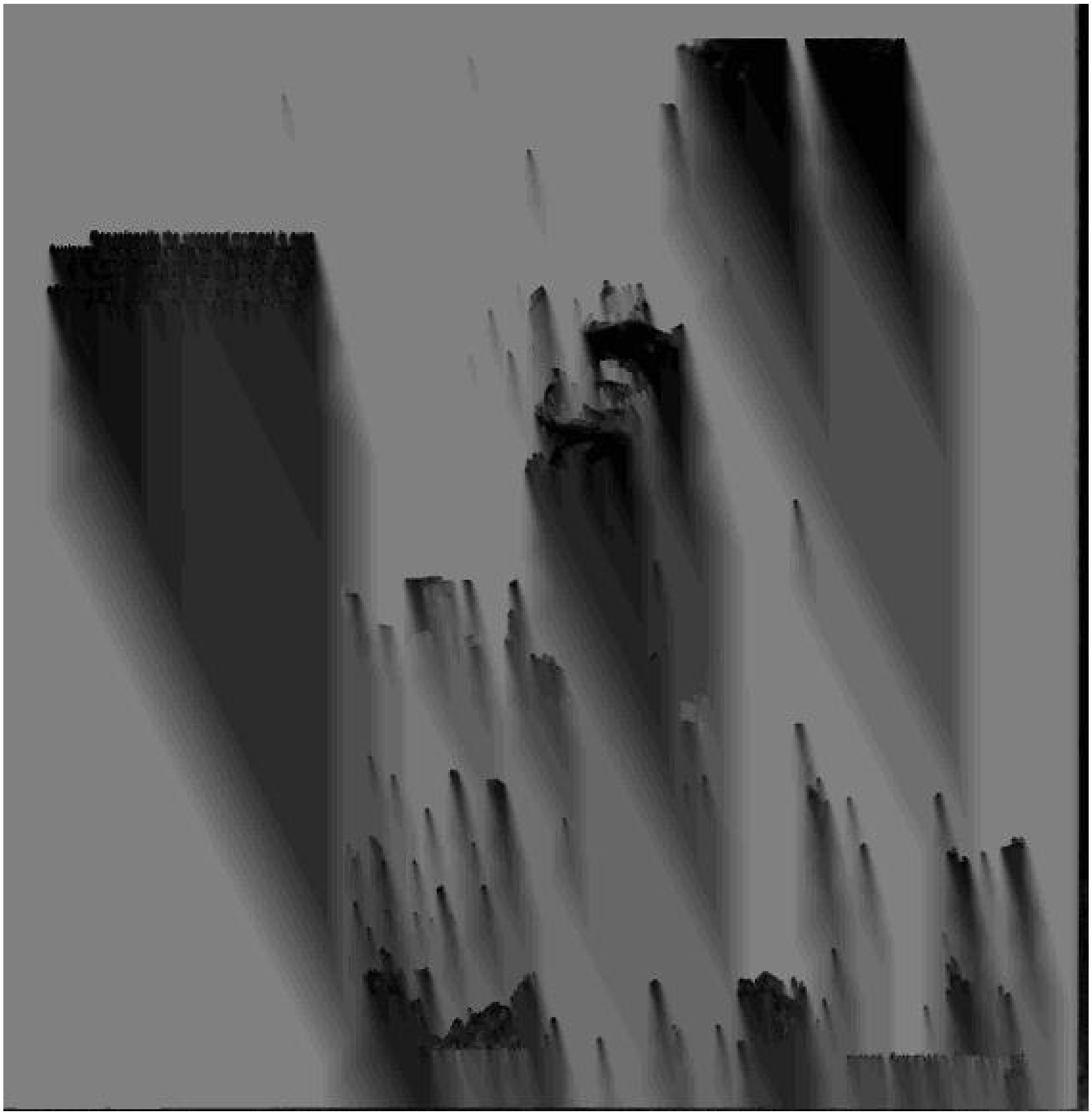
On news assignments to exotic places, Cartier-Bresson always turned his camera on the joys and sorrows of ordinary people. Here his camera shows the bleak tents of refugees left homeless by the partition of India and Pakistan. The trees have been stripped almost bare for firewood. "Charitable organizations give the refugees food," he wrote, "but what gives them hope?"



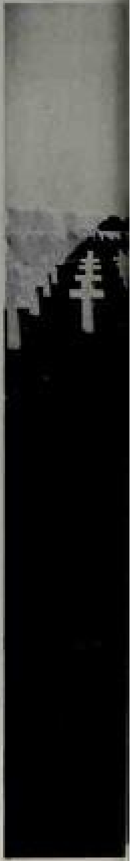


An Old Customer, San Remo, Italy, 1953

Cartier-Bresson has an infallible talent for seizing upon the one gesture or expression that conveys the essence of a person's character. What could be more revealing than the prim finality with which this rather starchy matron in an Italian trattoria downs her solitary apéritif?

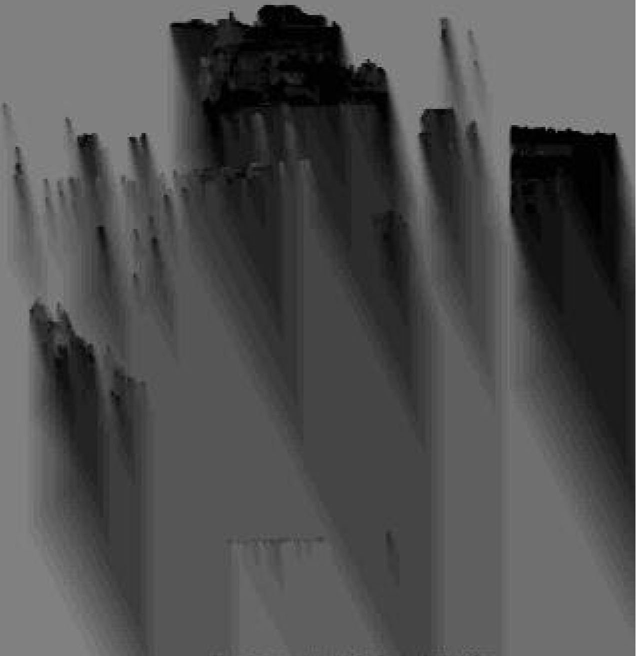


[illegible]



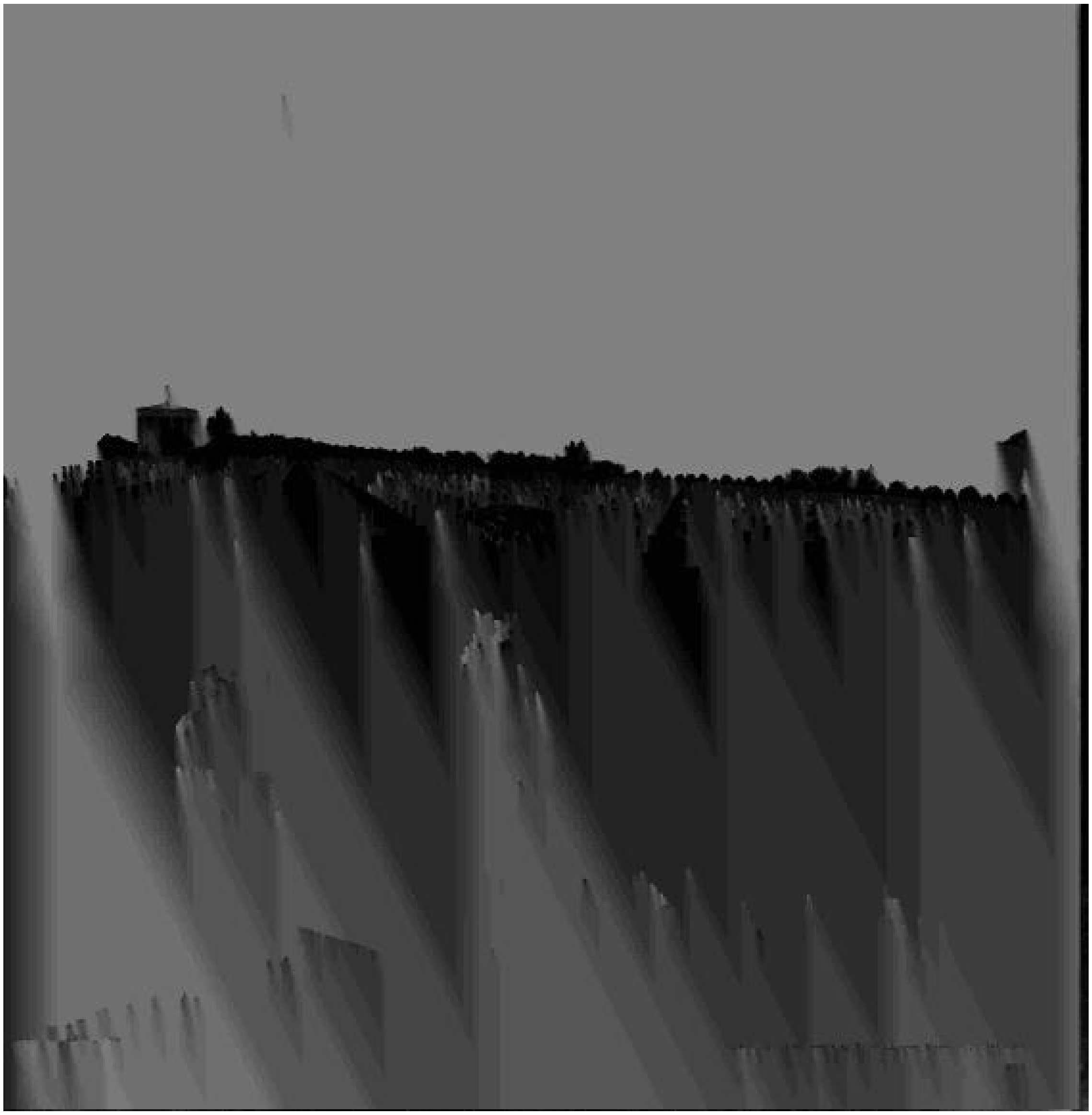
[illegible]

[illegible]



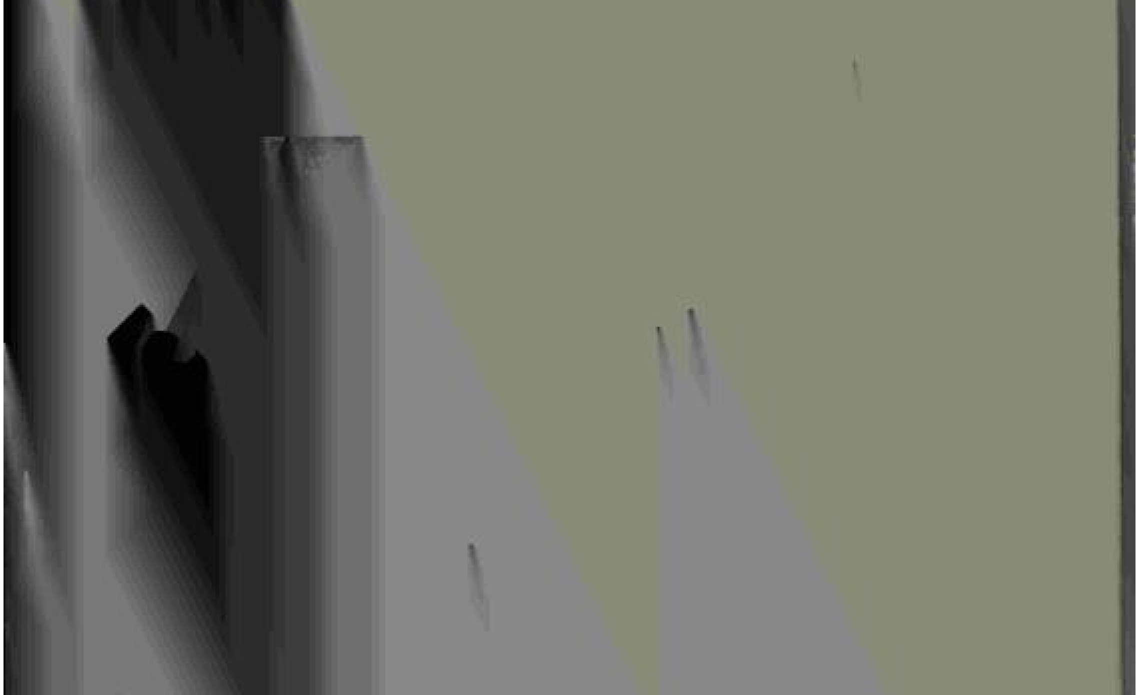
[illegible]

[illegible]



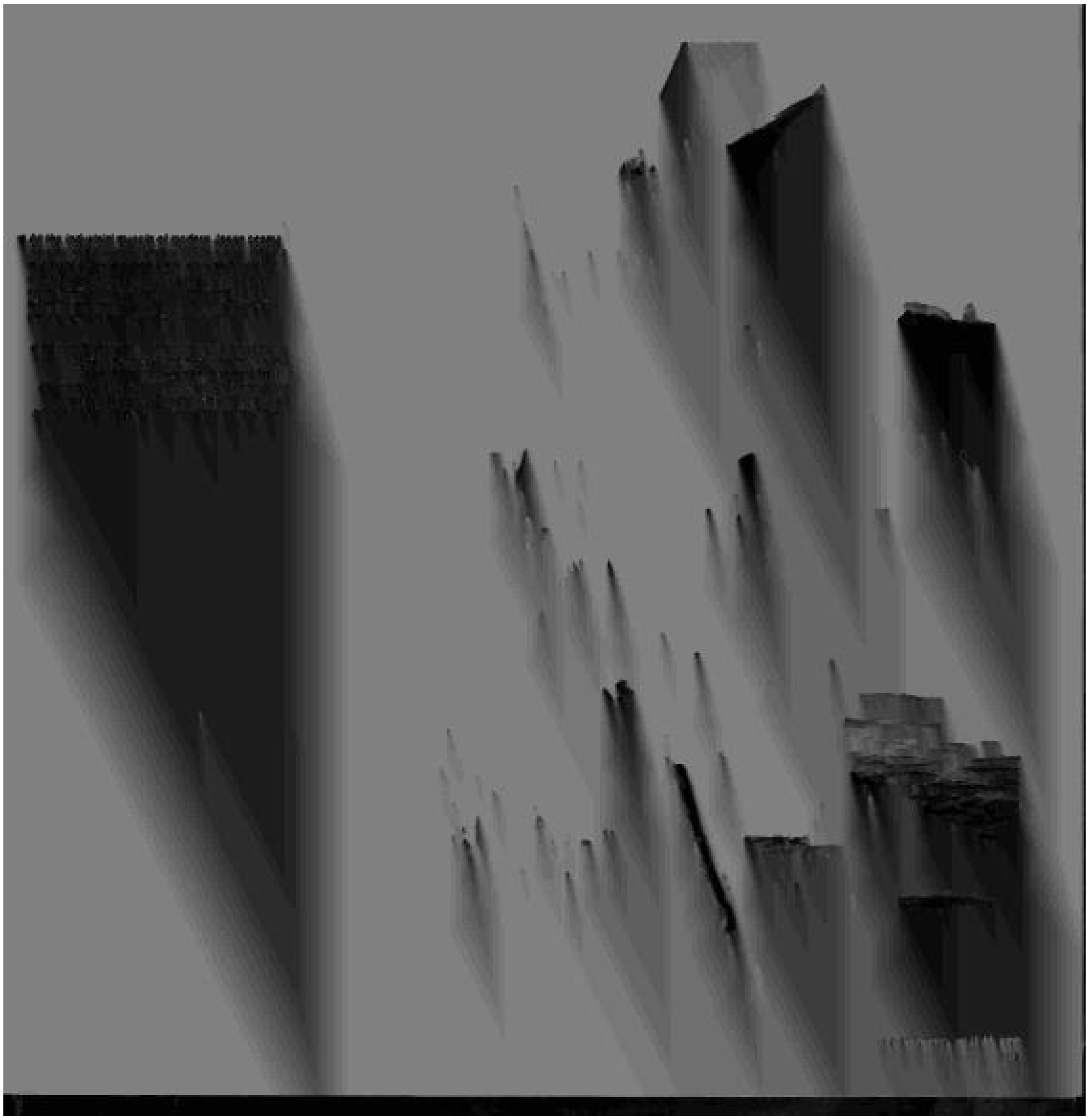
1940 to 1959 continued

W. Eugene Smith

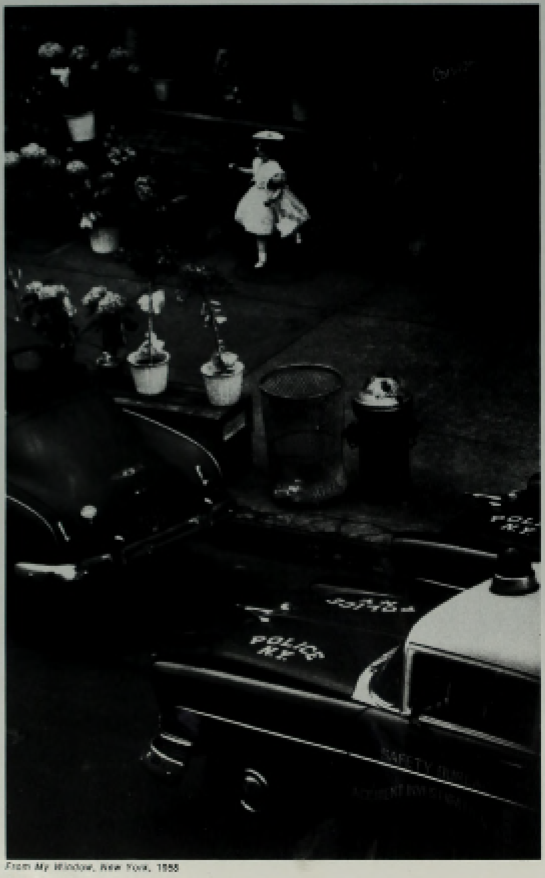


[illegible]

W. Eugene Smith [illegible] American [illegible] through the [illegible] he explained [illegible]

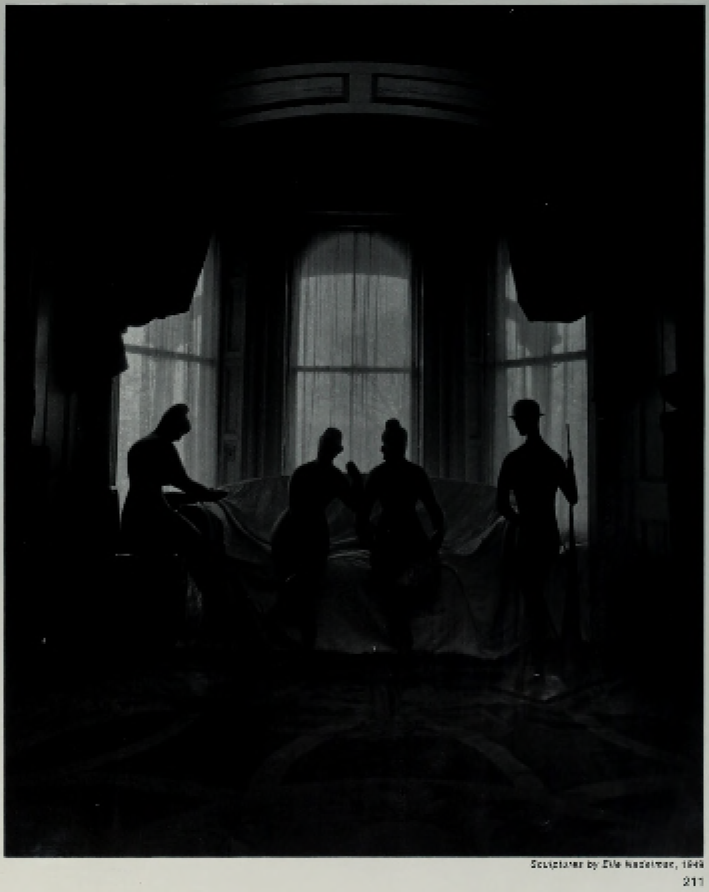


Smith often records the changing moods of New York City as he sees them from his loft studio overlooking Manhattan's wholesale flower market. "With my window as the proscenium arch," he writes, "the street is staged with all the humors of man." Sometimes the humors are ominous, as in this glimpse of a little girl running from a flower shop. Where is she running, and why is she all dressed up? Why are police cars waiting at curbside? What unseen drama is taking place?



From My Window, New York, 1958

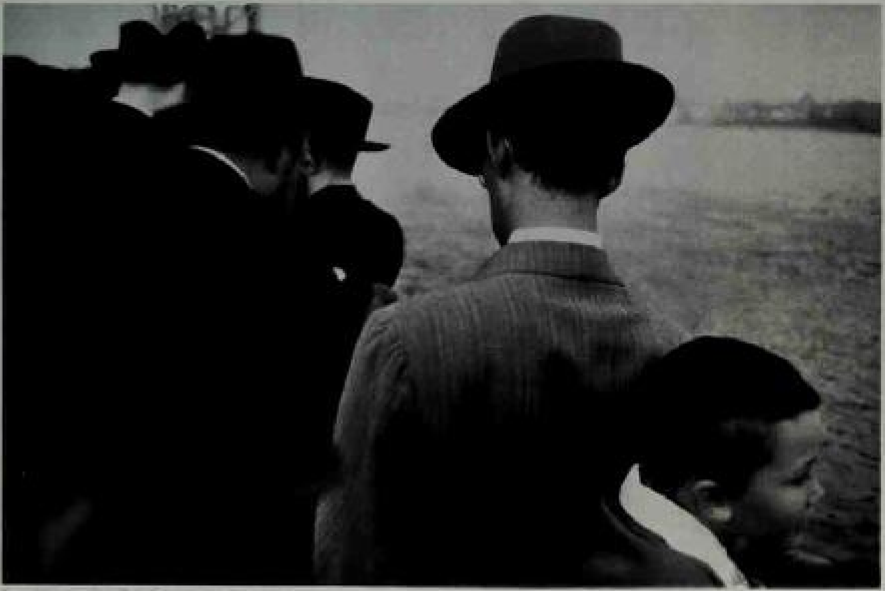
A disquieting photograph of lifelike figures is a tribute to the memory of their creator, Elie Nadelman, who had just died. Pictured exactly as they were found by the photographer, they become ghostly presences in the mortuary half-light of the sculptor's New York City town house.



Sculptures by Elie Nadelman, 1948

[illegible]

Robert Frank



[illegible]

[illegible]

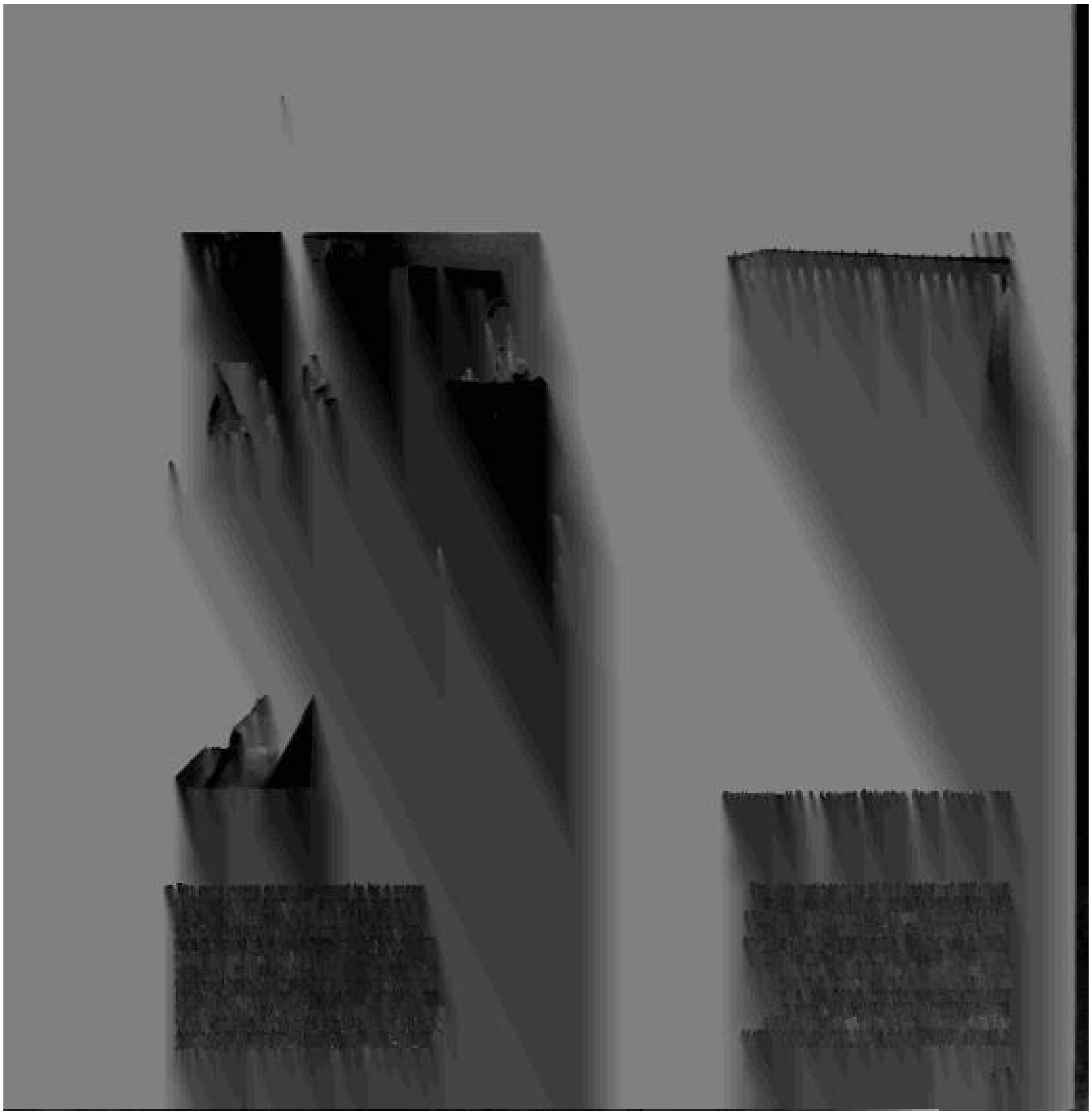
[illegible]

Robert Frank

[illegible]

[illegible] speed, miracles of technology (right) [illegible]

[illegible]



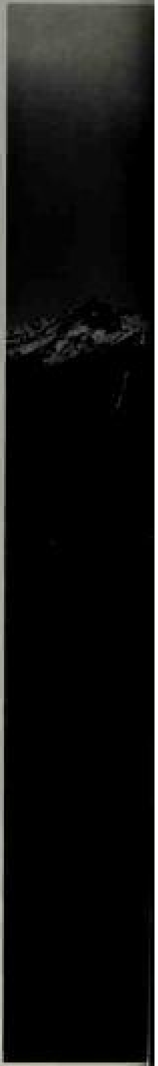
Ansel Adams

[illegible]

[illegible]

[illegible]

[illegible]



[illegible]

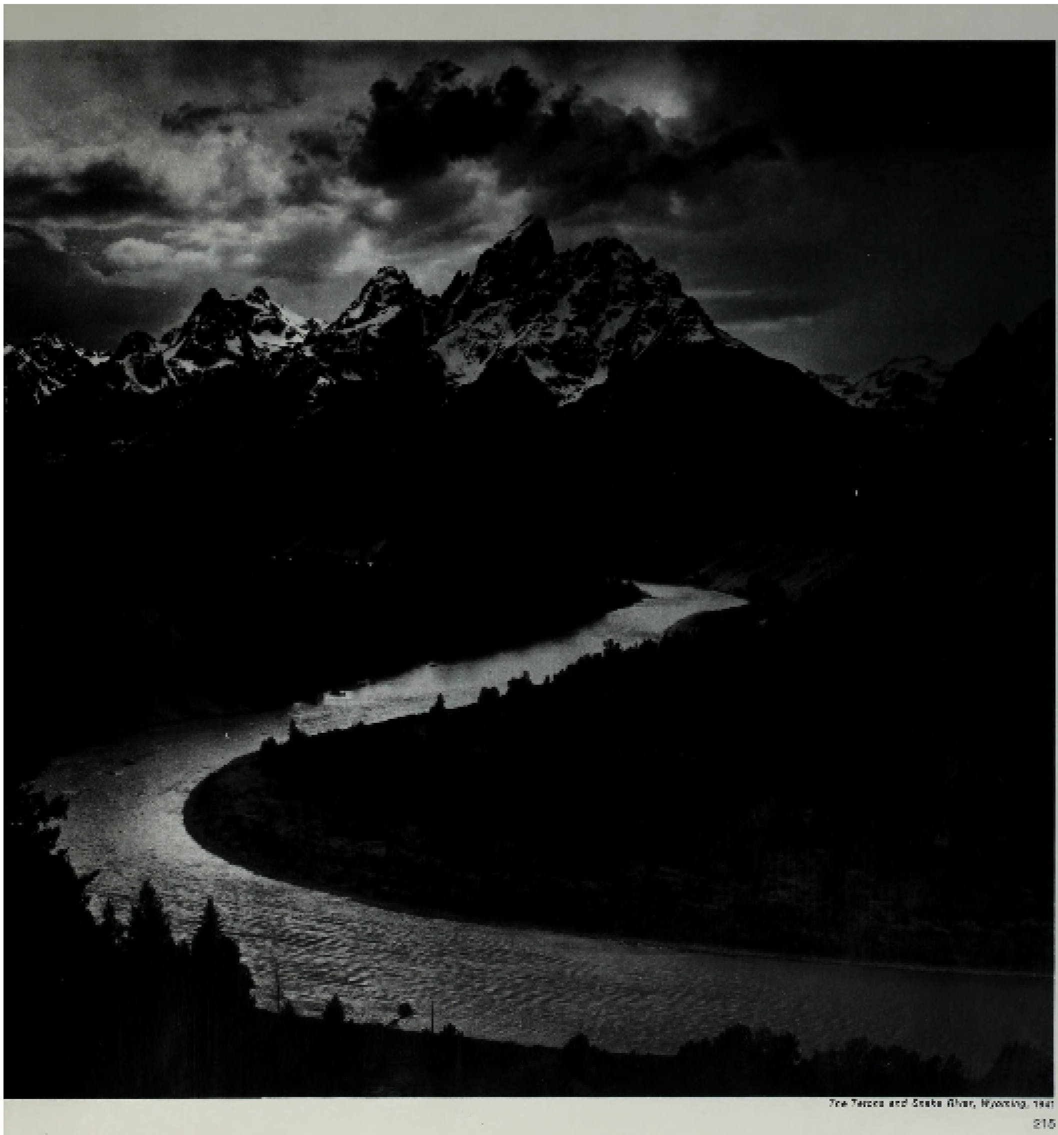
Ansel Adams

[illegible]

[illegible]

[illegible]

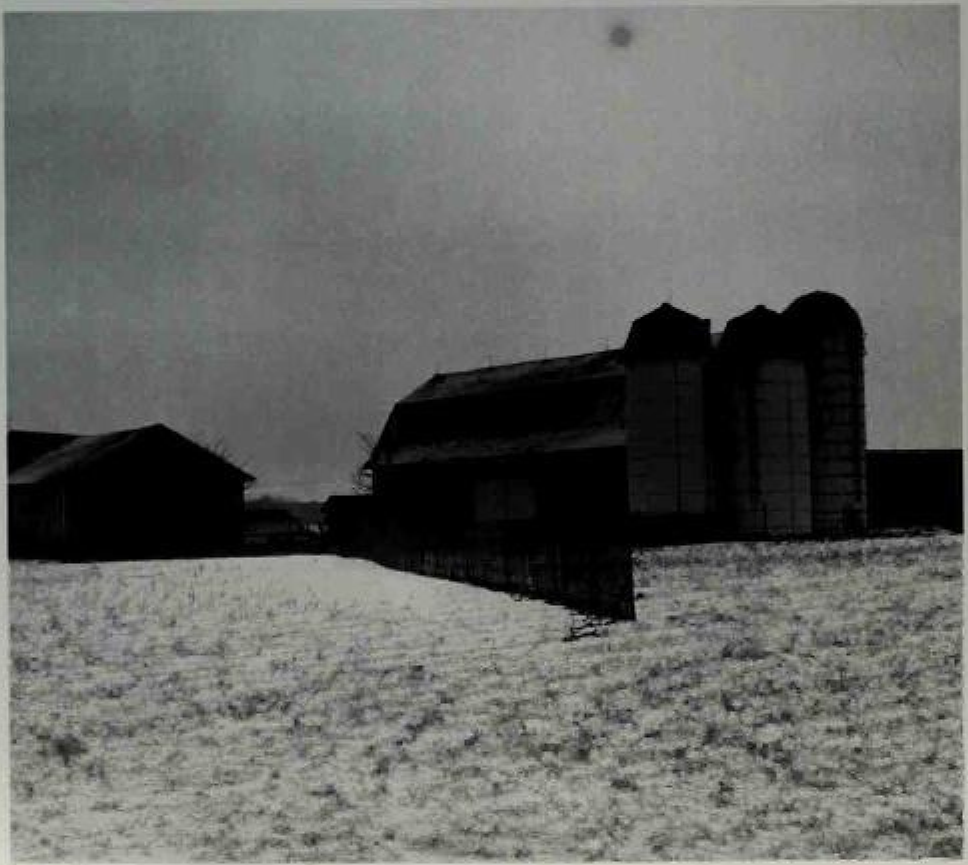
[illegible]

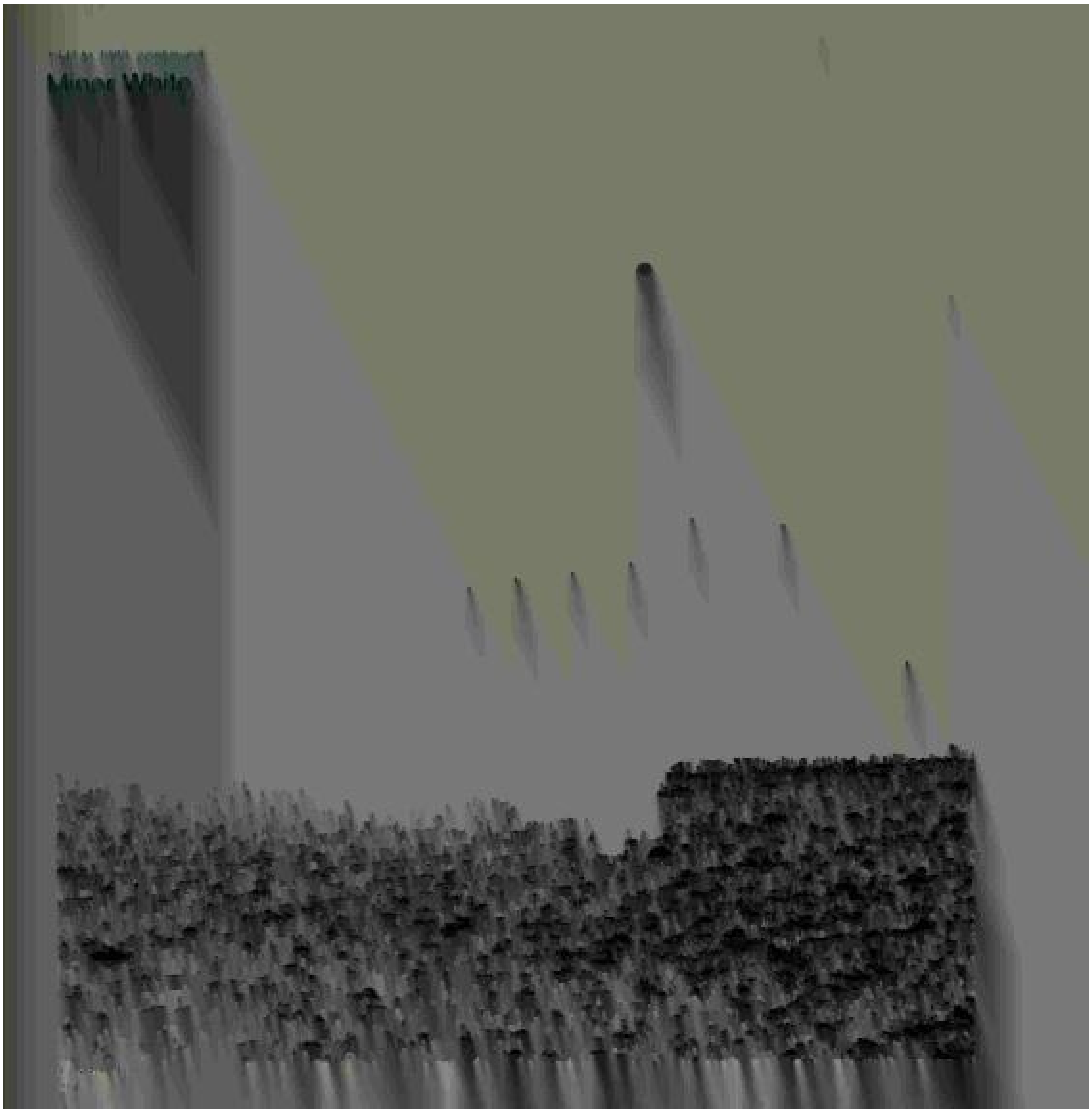


The Tetons and Snake River, Wyoming, 1941

[illegible]

Minor White




Minor White

Many a photographer has been called [illegible]

[illegible]

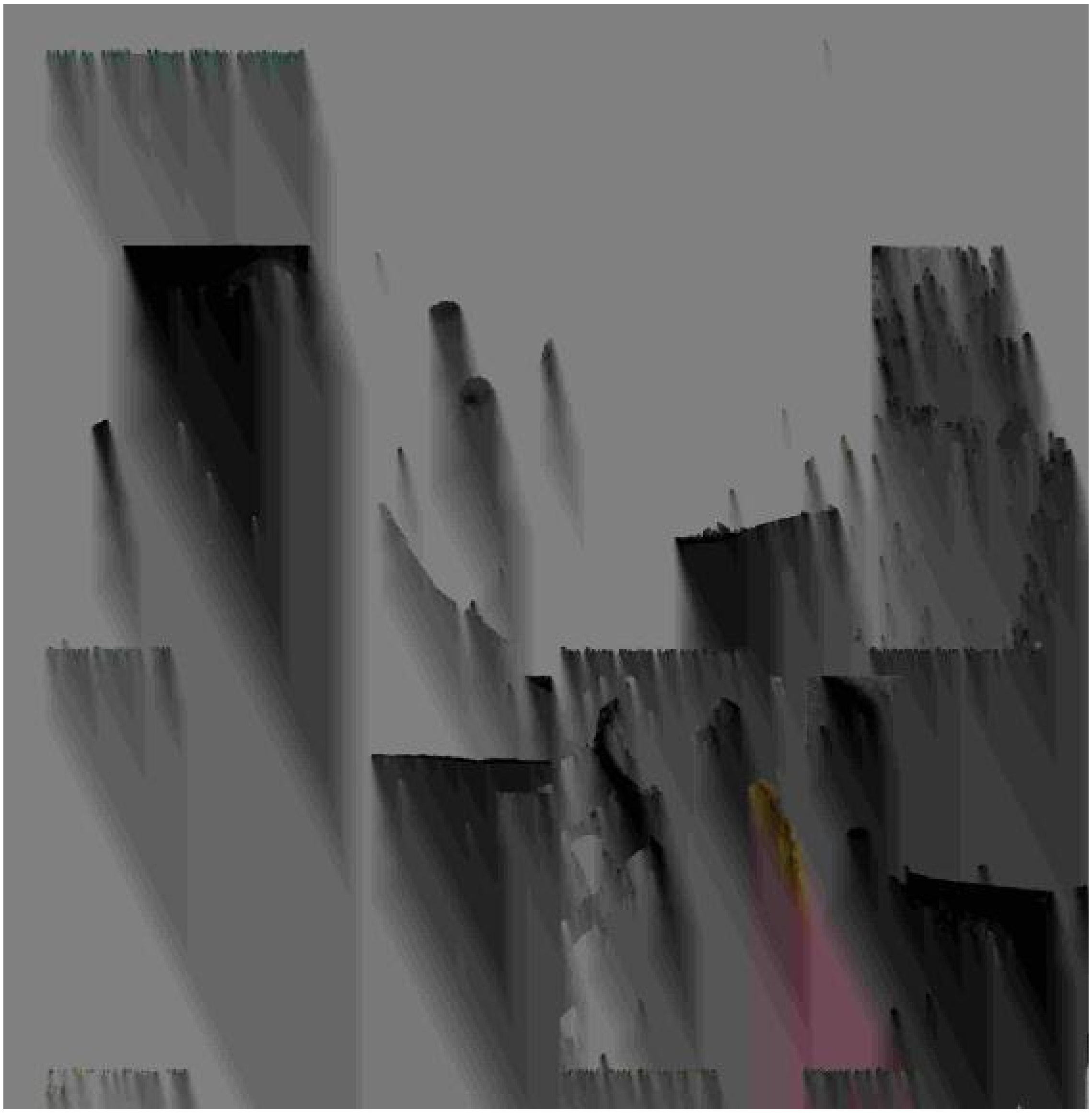
[illegible]

[illegible]

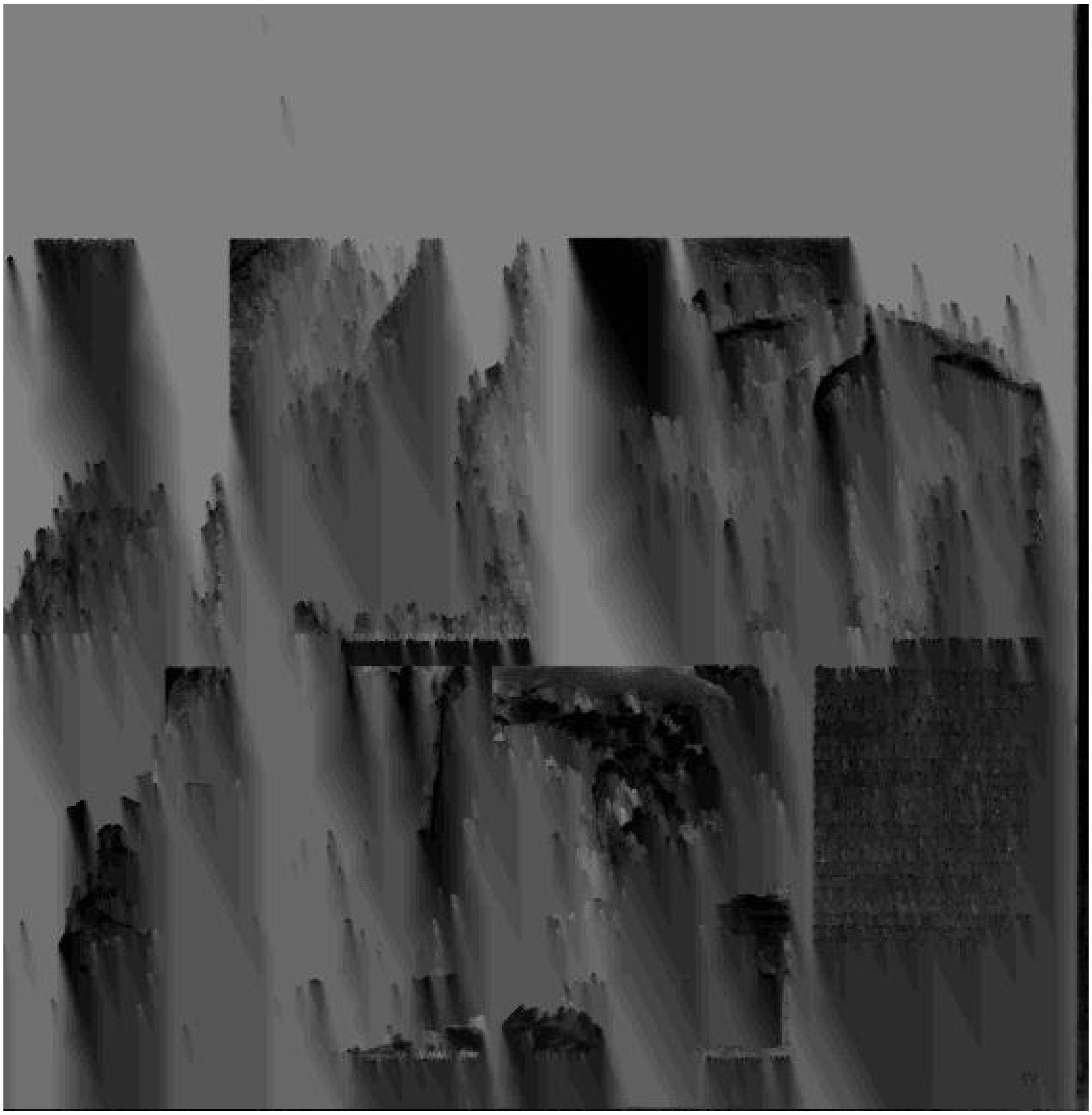
[illegible]

[illegible]

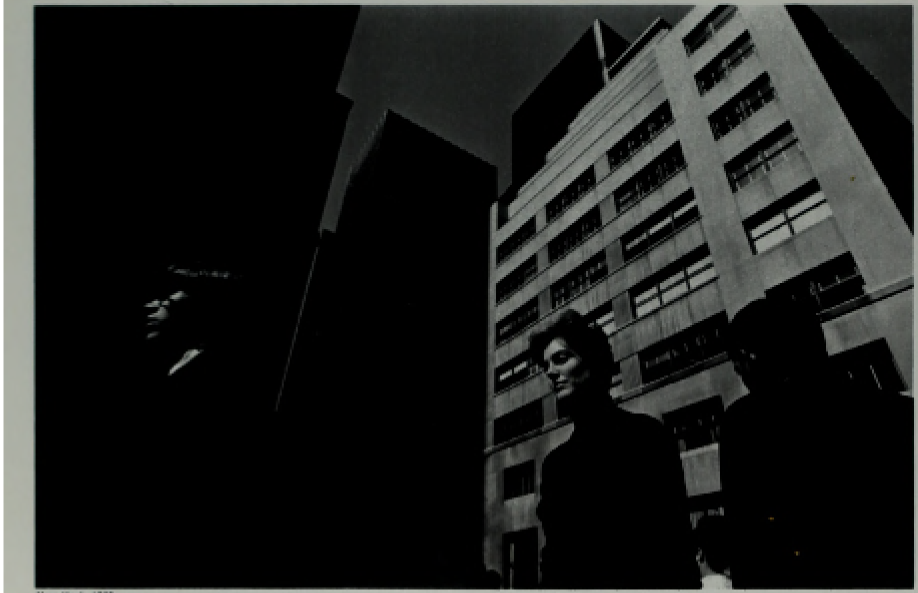
[illegible]



[illegible]



Harry Callahan



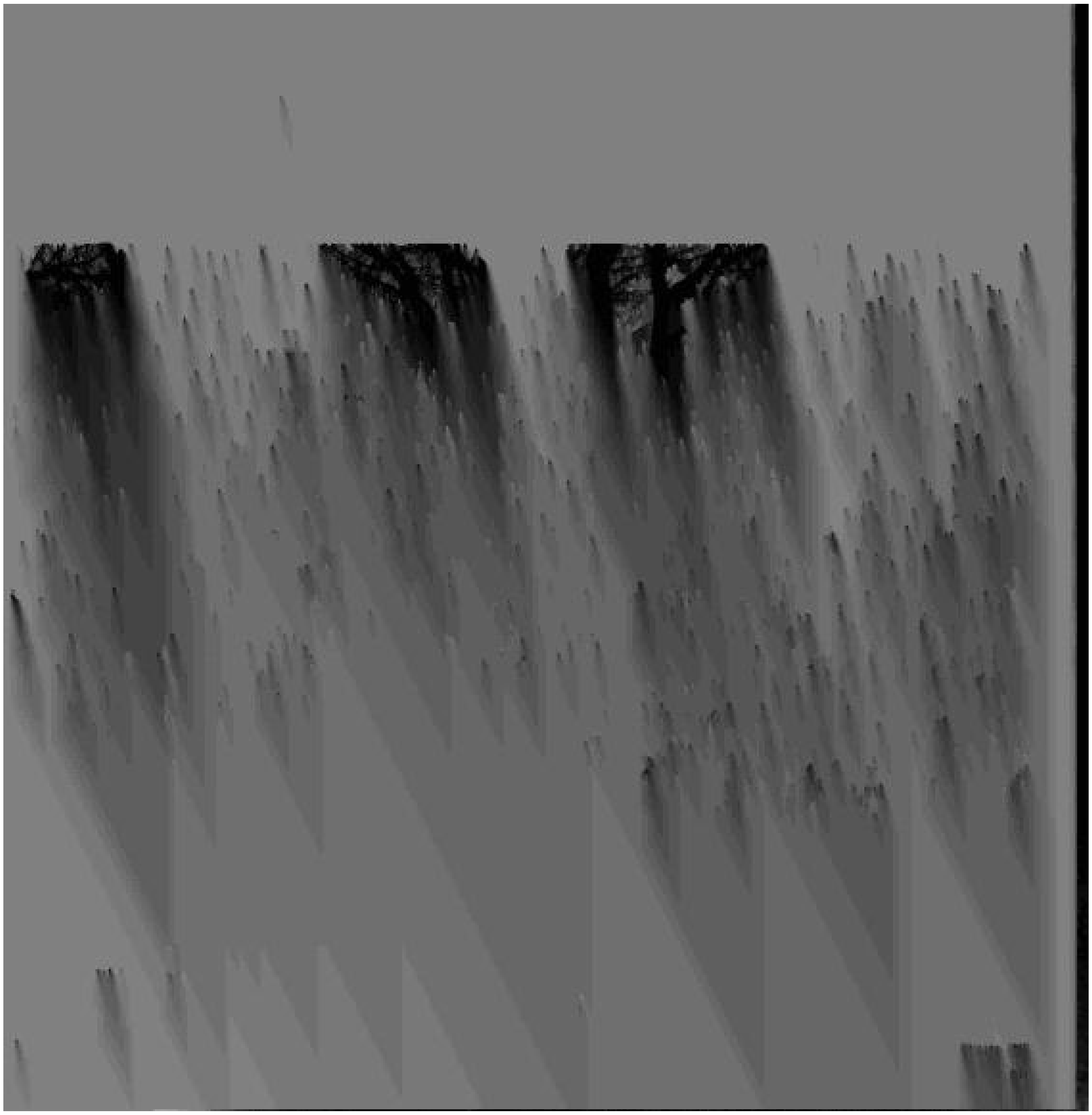
New York, 1968

Since the 1930s, Harry Callahan has added a quiet, lyrical and original voice to photography. In quality, his work has been compared with the best of Edward Steichen *(pages 146-149)*, and Steichen himself placed Callahan among the few who have lifted photography "into the realm of the arts."

Callahan began taking pictures seriously after hearing a series of lectures by Ansel Adams *(pages 214-215)*. With Adams' precisely rendered landscapes as a starting point, Callahan developed a style entirely his own, characterized by rich dark tones and clear shades of white that turn many of his pictures, like the landscape opposite, into designs in black and white. This precise use of the extremes of the tonal scale also can be found in his pictures of people, such as the street scene above, its dark shadows and bright walls reflecting the emptiness of a city where humans pass one another without noticing.

Each in his own world, pedestrians seem frozen in an urban landscape filled with looming, impersonal buildings. Callahan explains that he likes to photograph people in the street "because when they are walking they are lost in thought."

Stark black trees silhouetted against snow and winter sky are typical of this photographer's best landscapes—delicate black-and-white near-abstractions that are also perceptive studies of nature. "Nothing is more wonderfully quiet than Callahan's trees, those stately presences abiding winter," exclaimed one admirer. ►

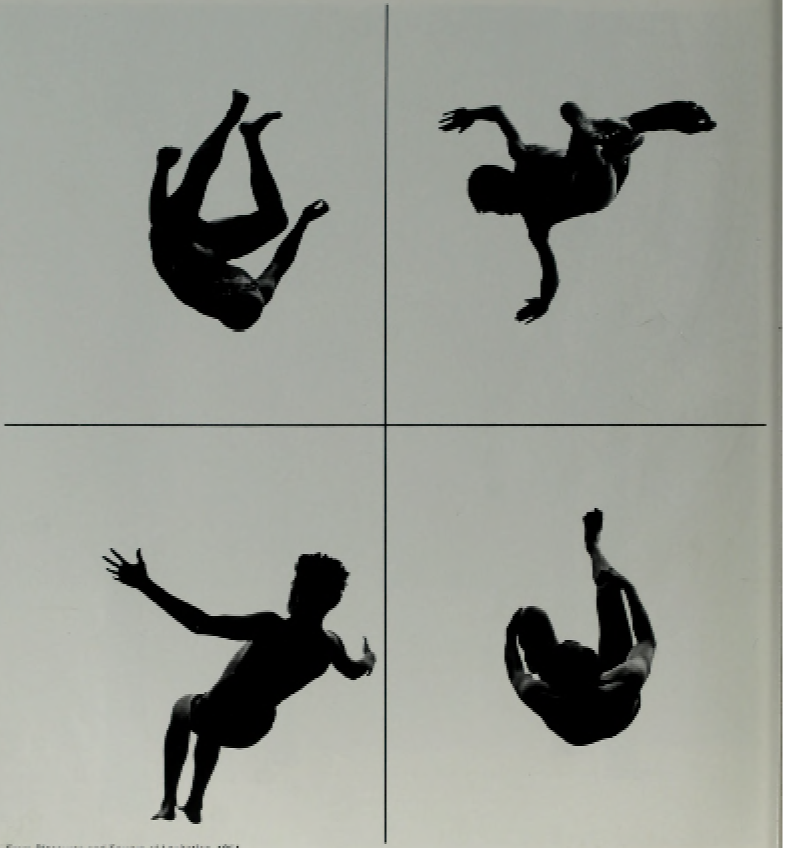


Aaron Siskind

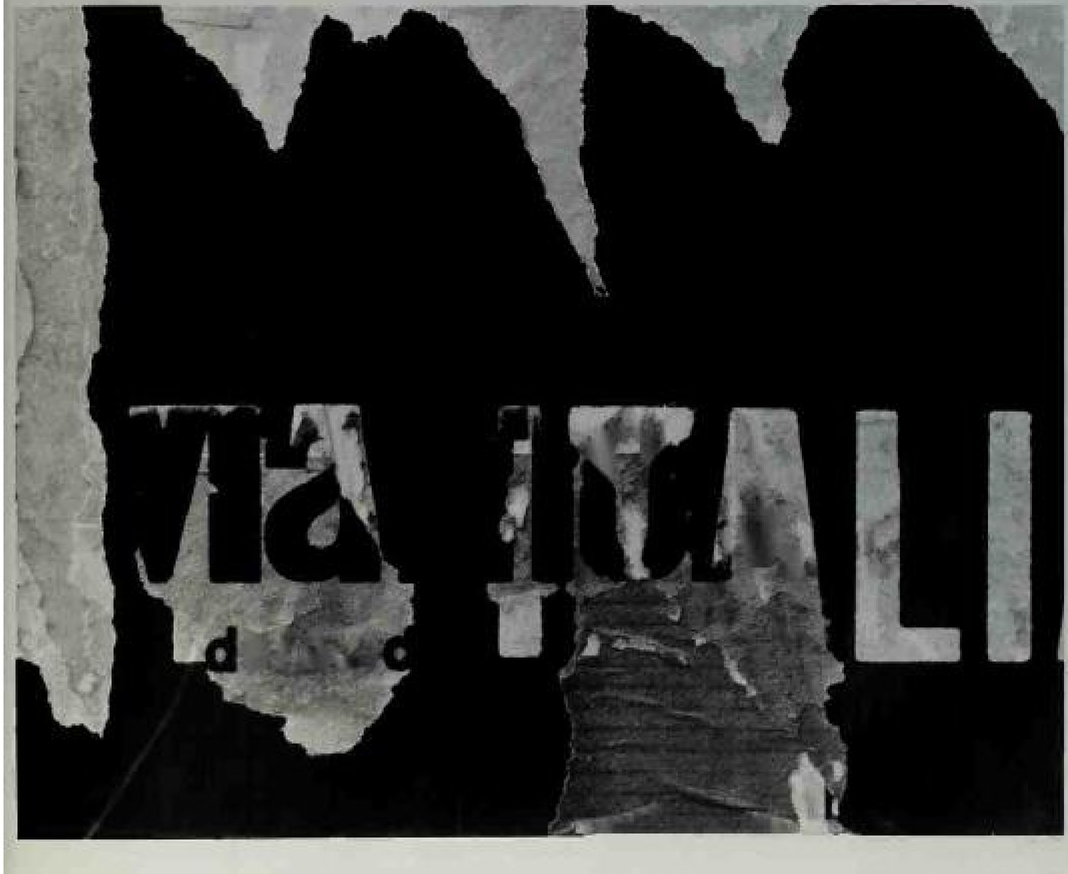
In Gloucester, Massachusetts, in the summer of 1944, Aaron Siskind experienced what can only be described as a change of vision. He had been producing still lifes—"a discarded glove, two fish heads and other commonplace objects which I found kicking around on the wharves," he recalls. But now he looked at these items in a completely new way. "For the first time in my life," he said, "subject matter as such had ceased to be of primary importance."

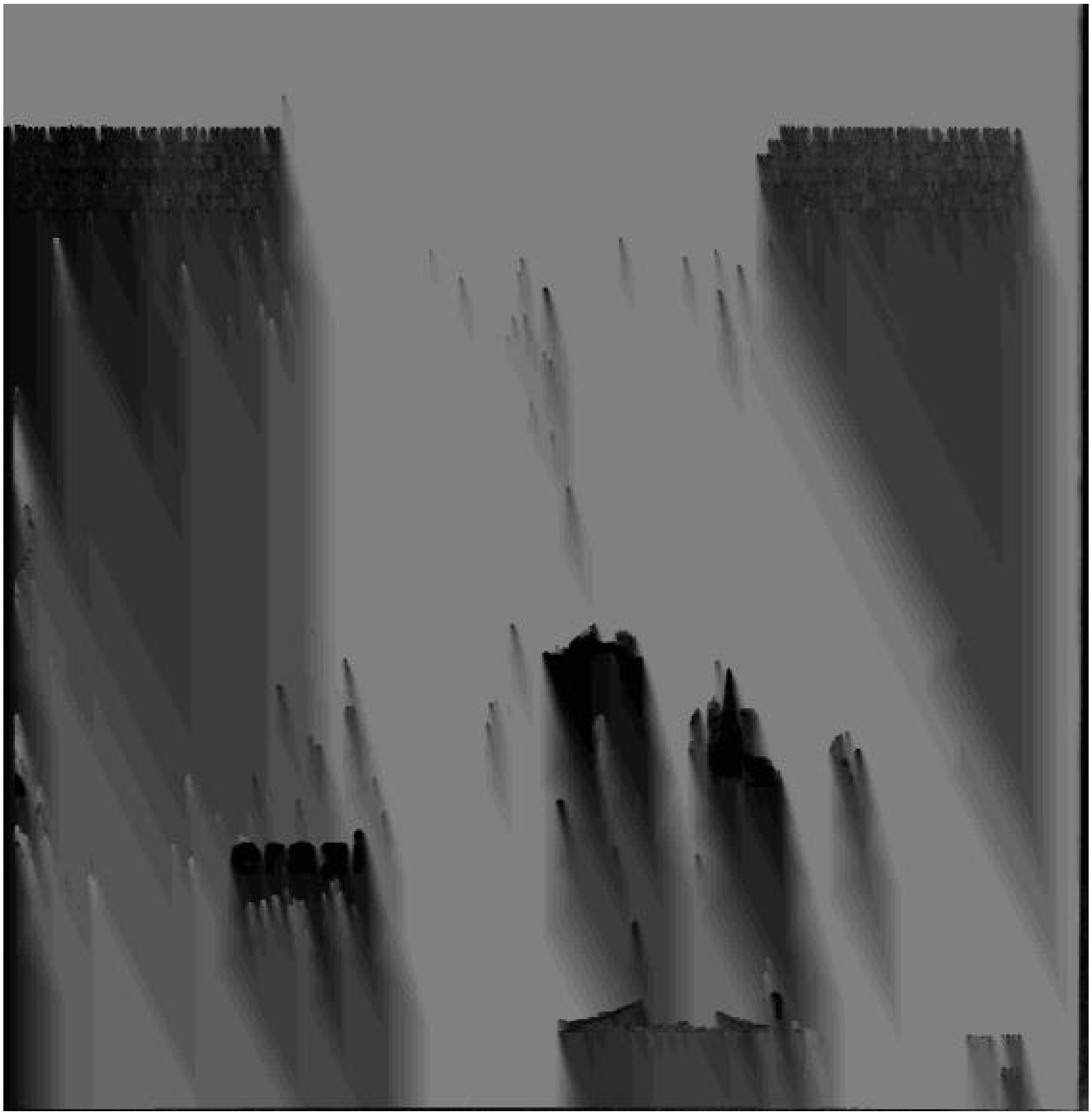
It was a total about-face for Siskind. Since the 1930s he had been photographing such documentary themes as Harlem tenements and Bowery bums. Subject matter had been the whole point. Now the subject was all but unrecognizable. His close-ups of stone walls and peeling posters *(far right)* are all surface and design, like canvases by a nonrepresentational painter. The picture itself, not the scene it shows, has become Siskind's vehicle for conveying impact and emotion.

Indeed, Siskind's new-found vision is the inevitable step after the "equivalents" of Alfred Stieglitz *(pages 130-131)* and the "sequences" of Minor White *(pages 218-219)*, in which forms found in nature, rendered precisely and directly with the camera, are offered as expressions of the photographer's own state of mind. "I'm not interested in nature," Siskind contends, "I'm interested in *my* own nature."

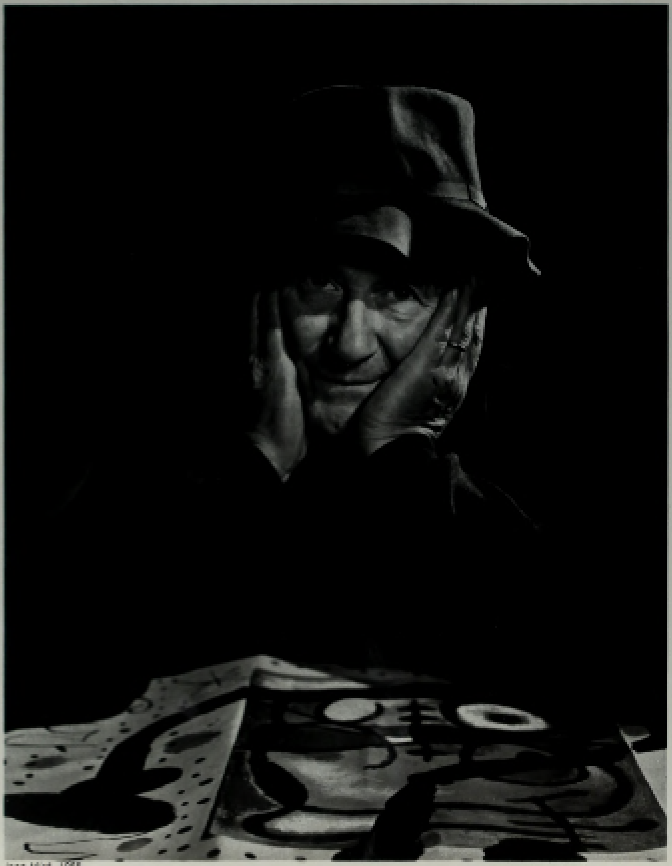


From *Pleasures and Terrors of Levitation*, 1954


Ma
d
o
LI



Yousuf Karsh



Joan Miró, 1965

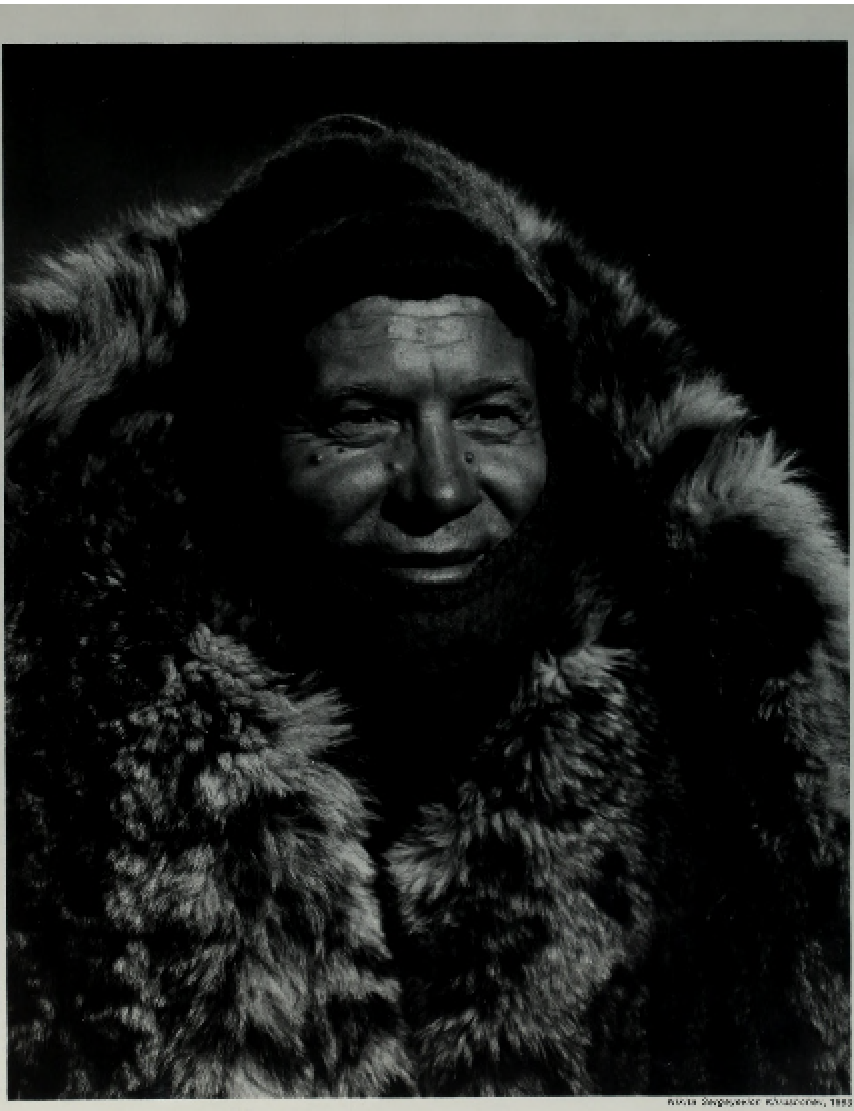
"The perfect photographic portrait has still to be made," the Canadian photographer Yousuf Karsh once said. But if anyone does finally make one, it quite possibly will be Karsh himself, for his specialty has been flawless portraits of famous men—rich likenesses that reveal every pore of the subject's face.

Karsh began his lifelong commitment to making fine portraits when he went to work at a photography studio in Canada. By 1932 he owned his own studio in Ottawa, and had begun building an international reputation for dignified, faultlessly detailed likenesses of the world's great men.

Part of the Karsh technique is total control over his sitter. Once, when Winston Churchill refused to remove his cigar for a portrait, the photographer plucked the offending cigar from the Prime Minister's lips. For an effect he wanted, Karsh made painter Joan Miró change clothes, and put Nikita Khrushchev into an immense fur coat. For Karsh insists on revealing one quality: an "inner power" that shows the source of his sitter's greatness. "It is the mind and soul of the personality before my camera that interests me most," he says, "and the greater the mind and soul, the greater my interest."

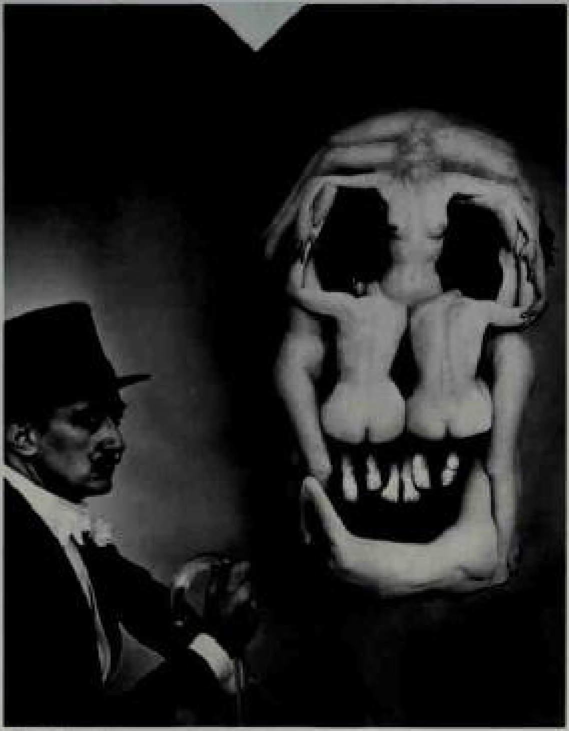
Karsh arrived at Miró's studio to make this portrait only to find the great Spanish painter waiting uncomfortably in his fanciest suit. Persuaded to change into everyday working clothes, Miró relaxed with an ingenuous expression that reflects the mischievousness of his own paintings.

When Nikita Khrushchev, then Soviet Premier, was asked to put on the voluminous fur, he obliged with a characteristic twinkle in his eye. "You must take the picture quickly," he said, "or this snow leopard will devour me!" The result, Karsh believes, "is the face of the eternal peasant, perhaps the collective portrait of a great people." ►



Nikita Sergeyevich Khrushchev, 1963

Philippe Halsman

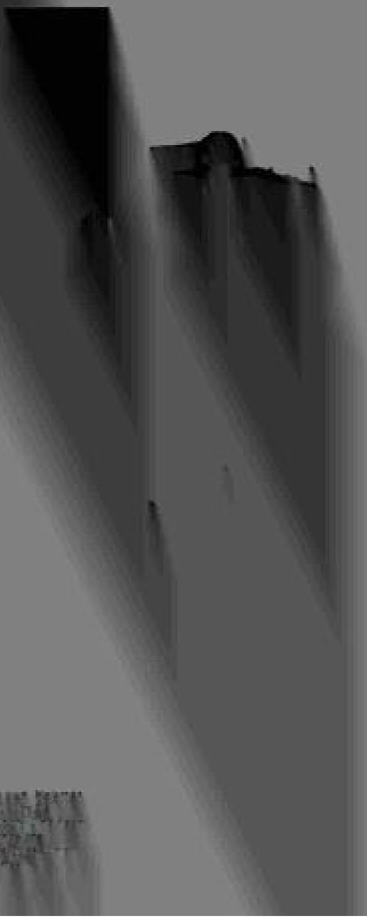


[illegible]

[illegible]

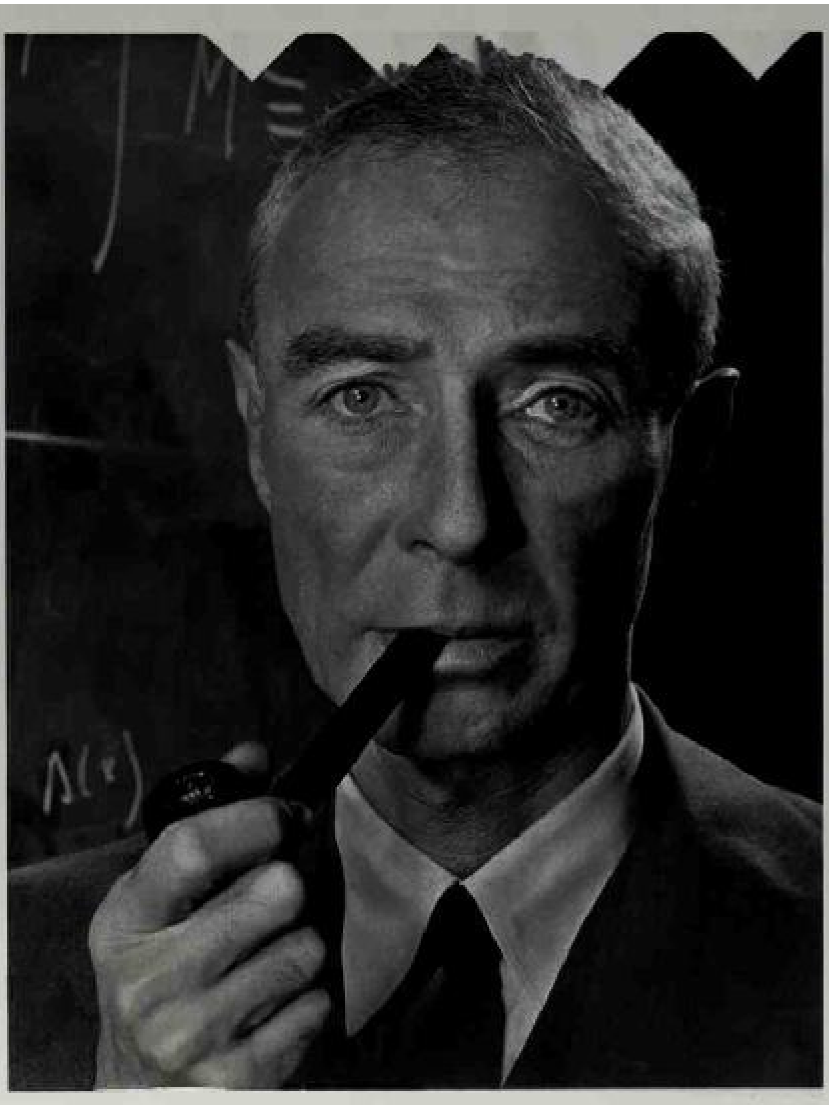
[illegible]

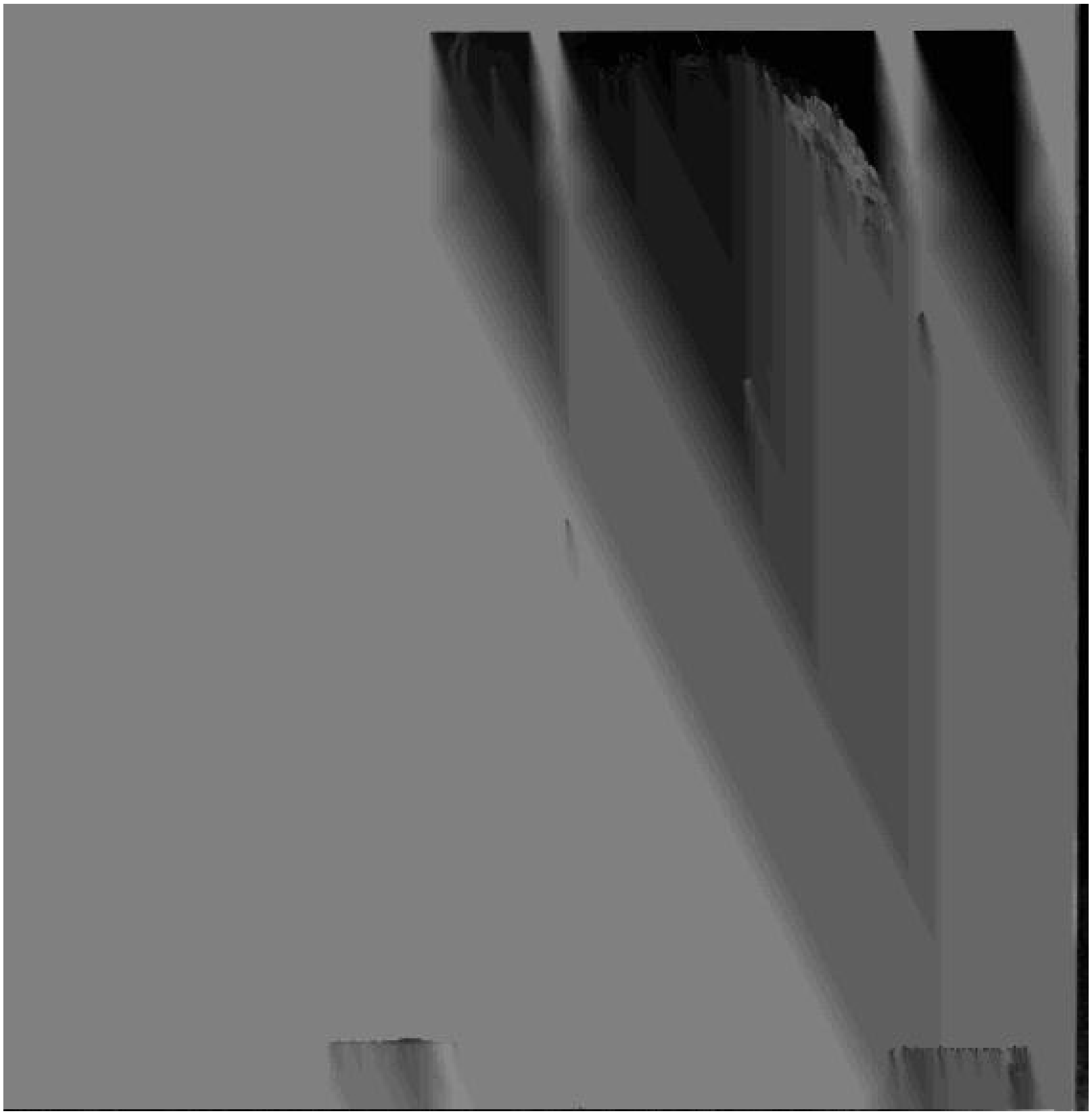
Philippe Halsman



[illegible]

Most photographers try to protect a sin- [illegible]





Arnold Newman

[illegible]

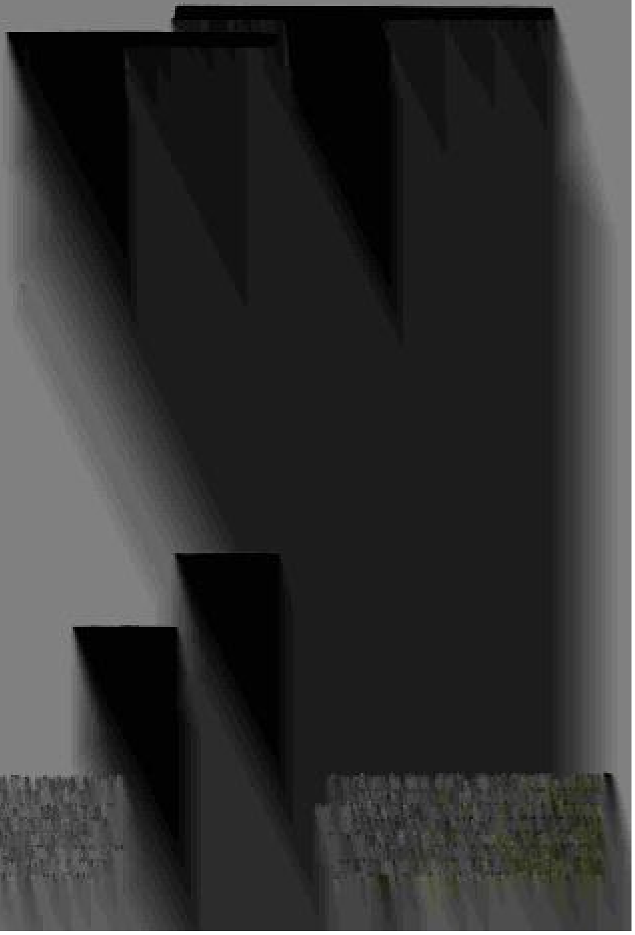
[illegible]

[illegible]

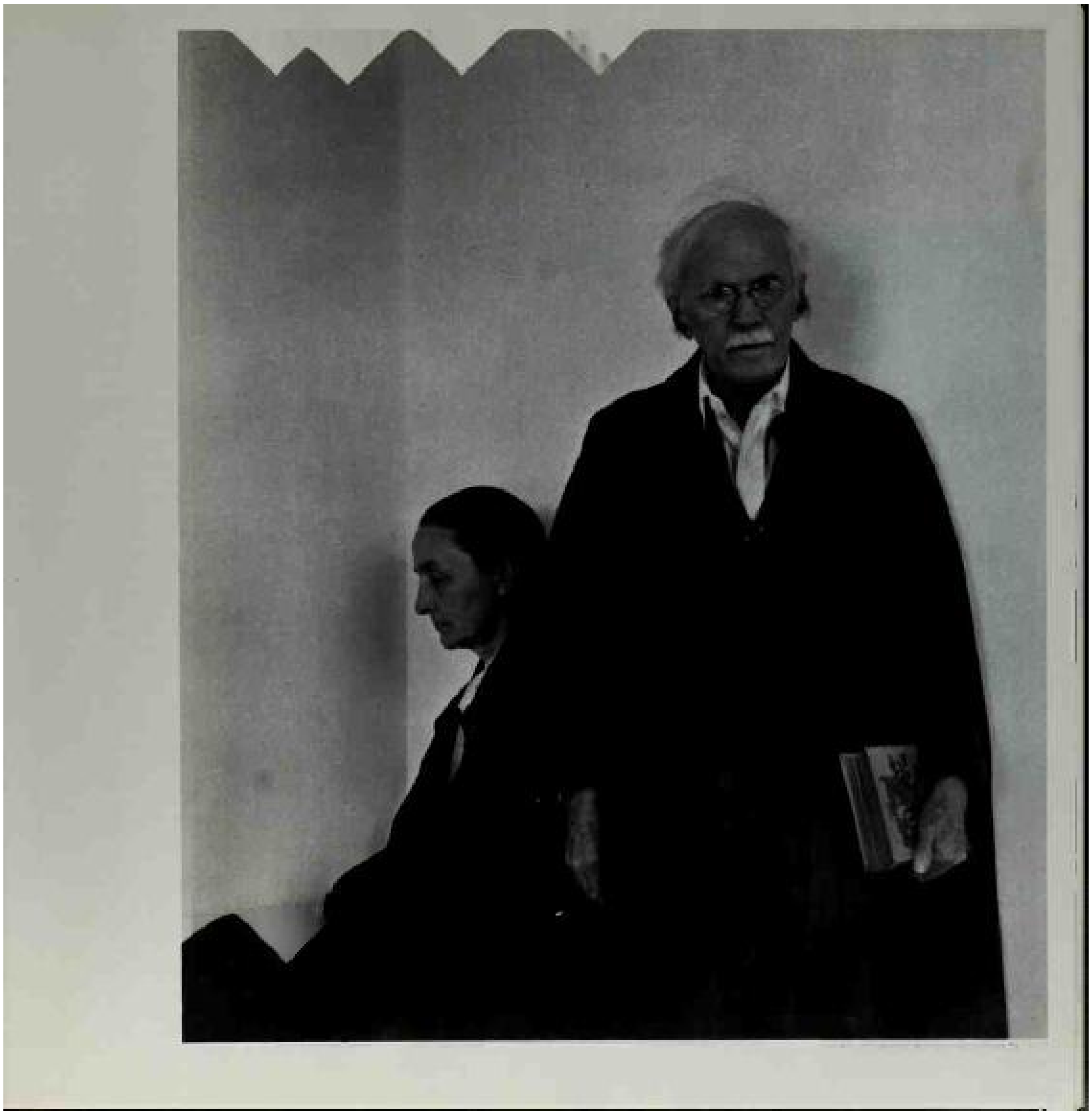
[illegible]

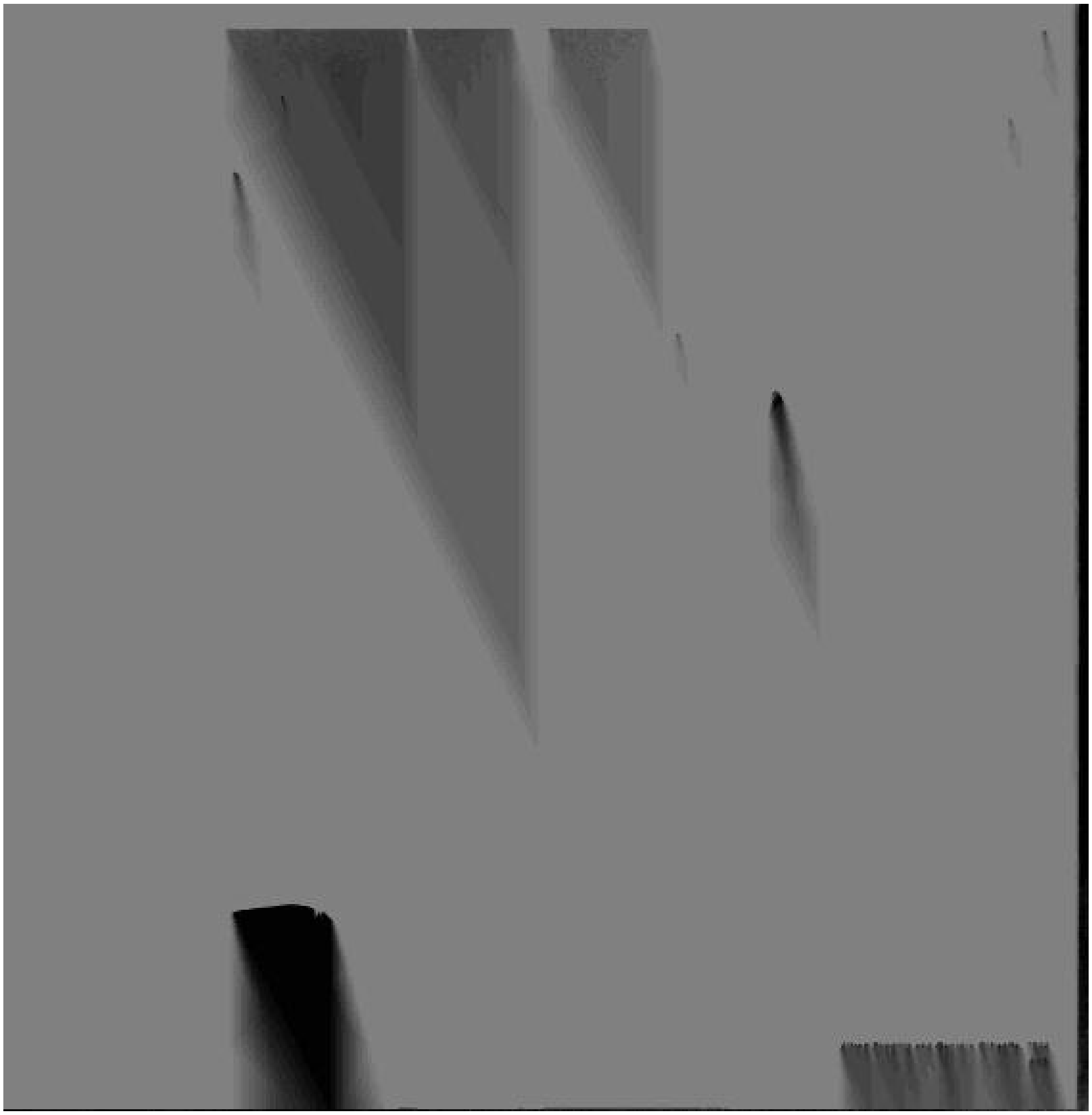
Arnold Newman

[illegible]

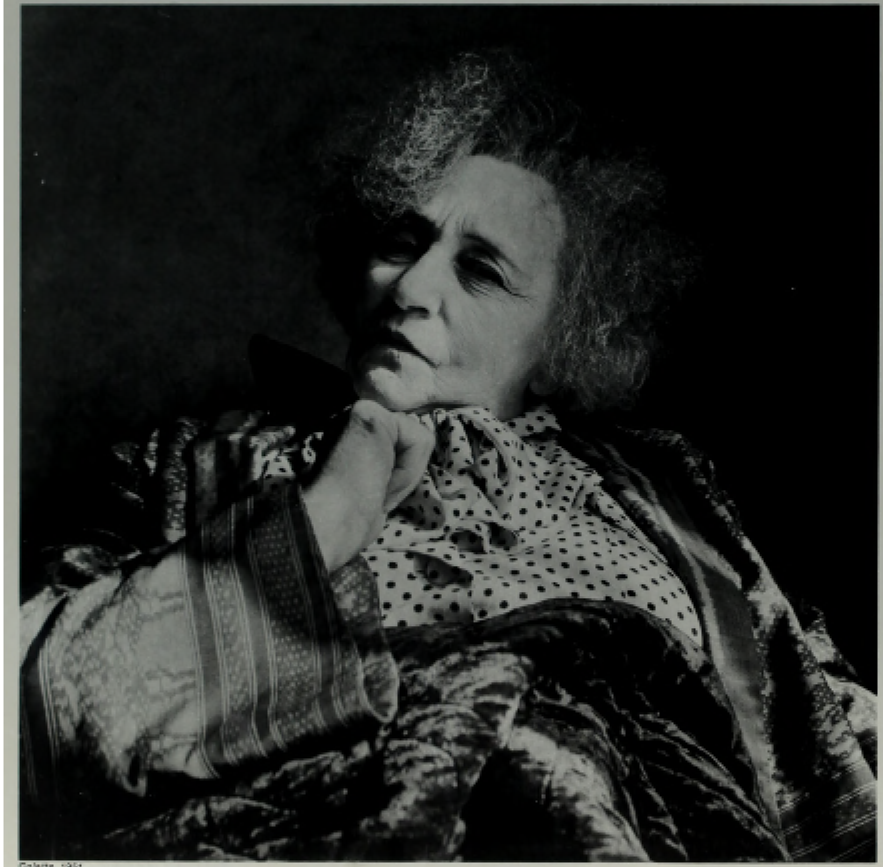


[illegible]

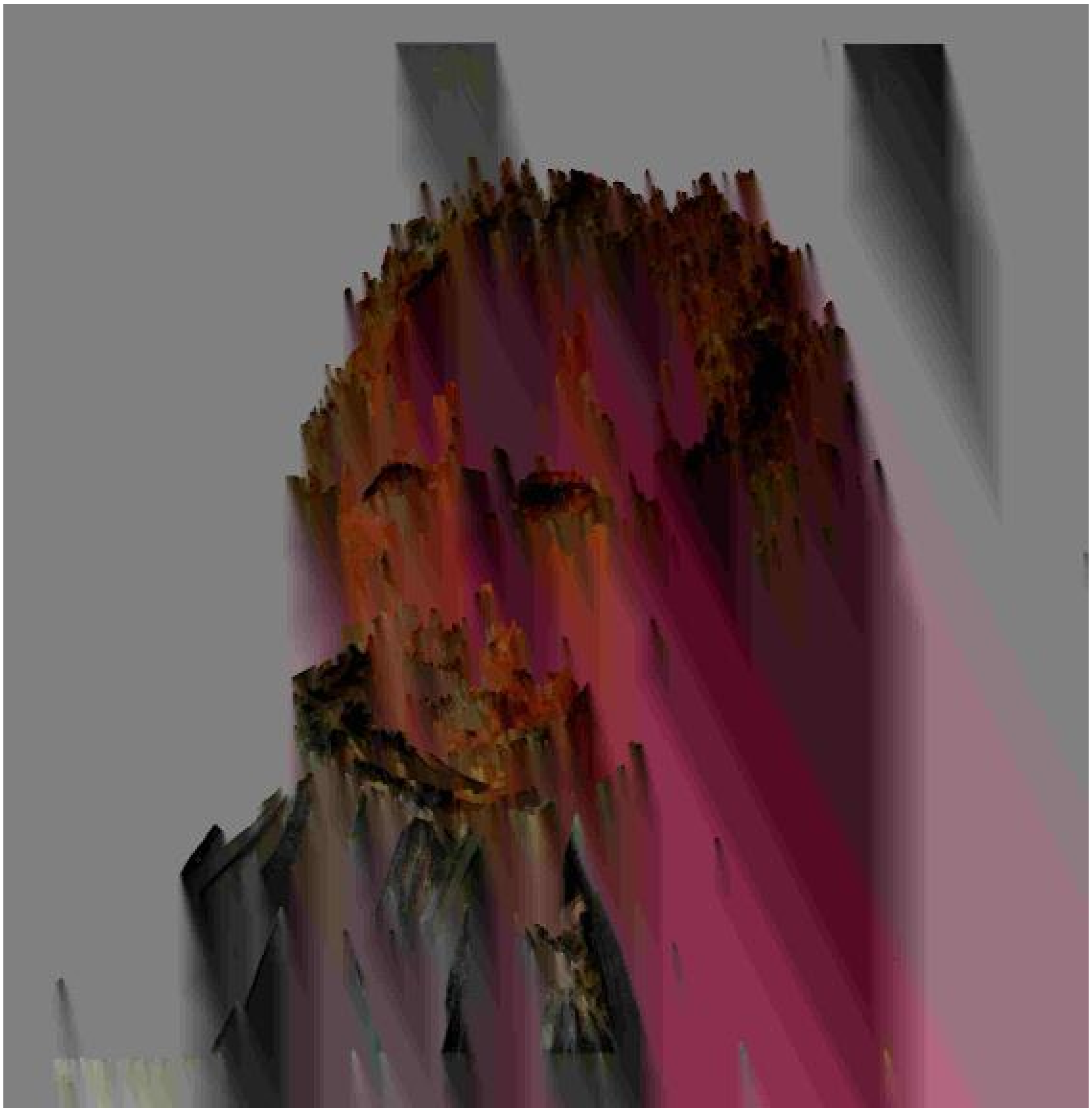


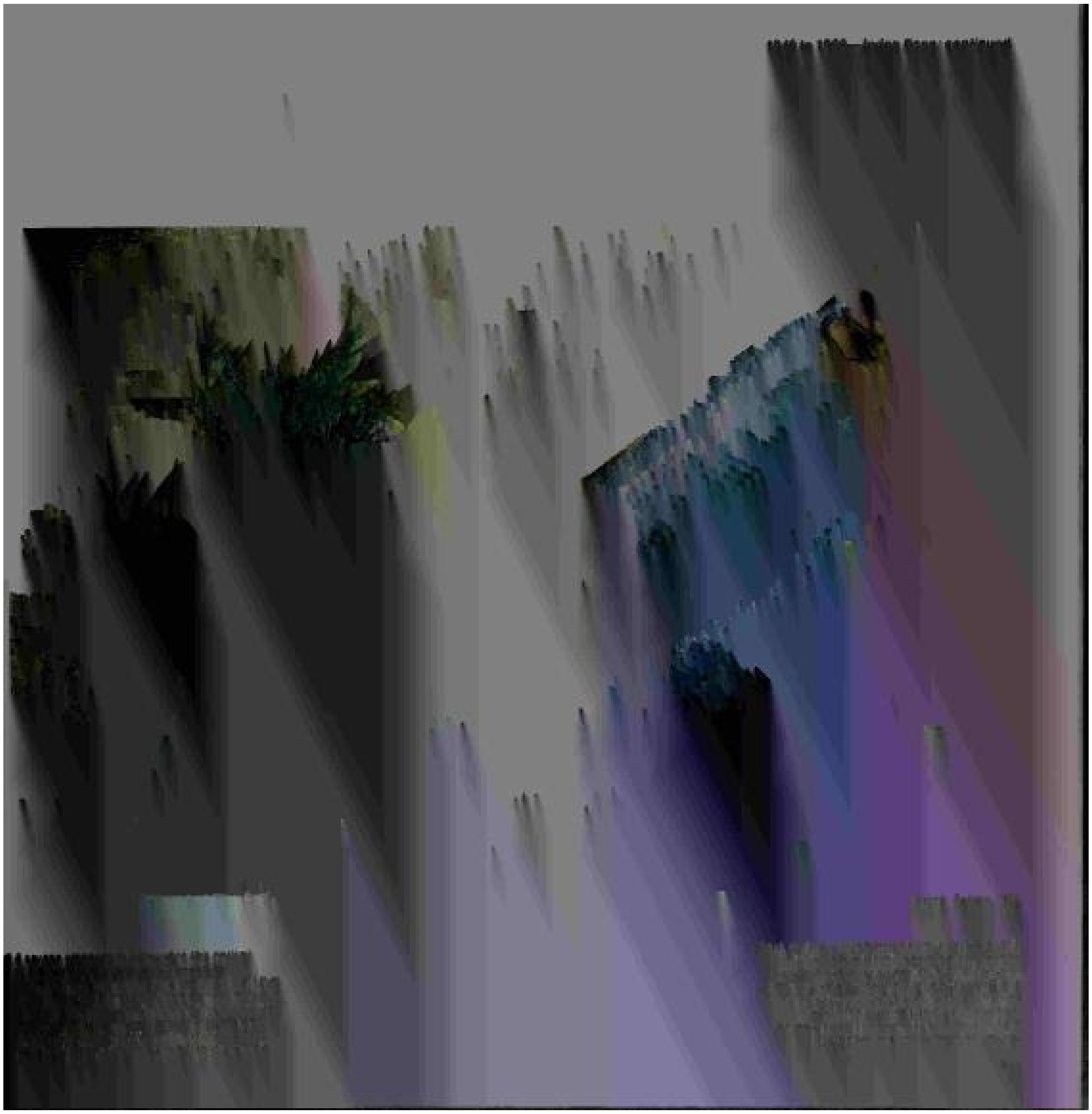


Irving Penn

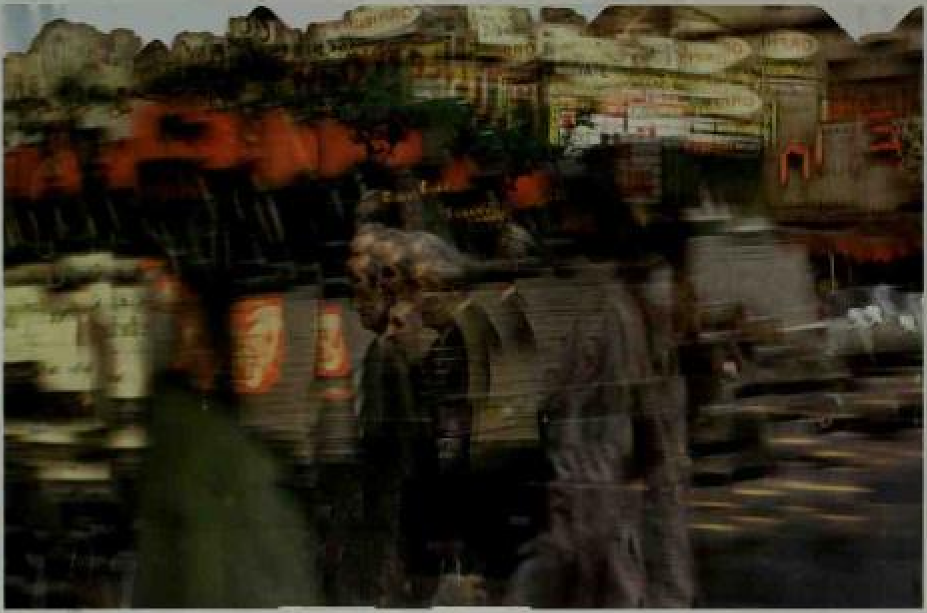


Colette, 1951





Ernst Haas

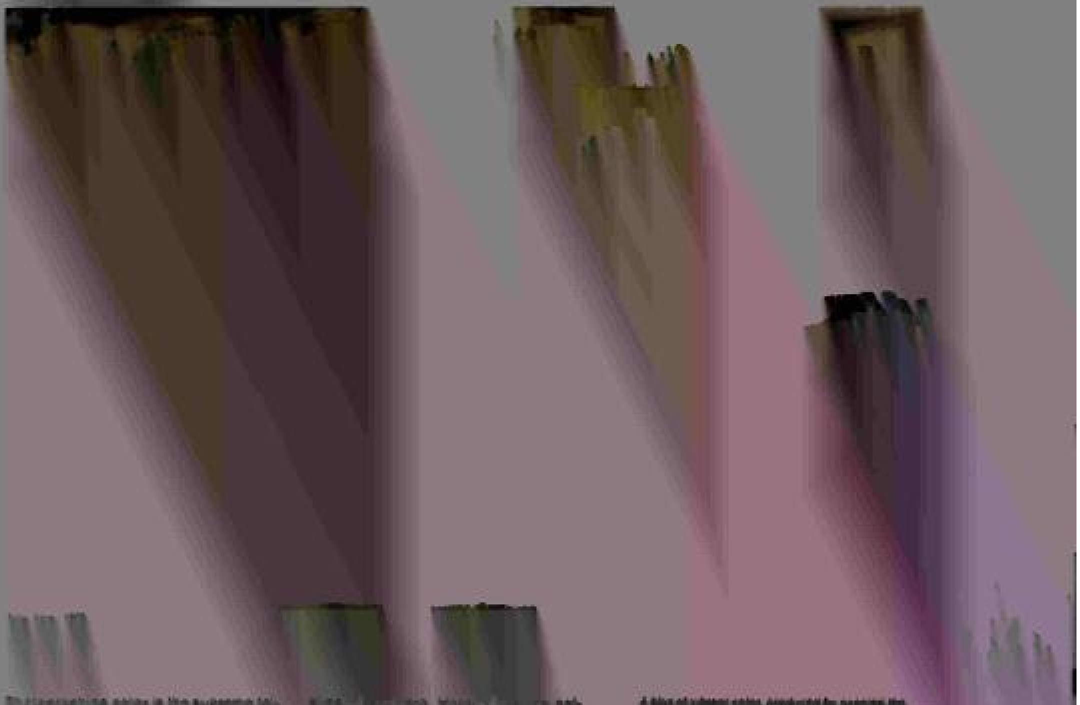


[illegible]

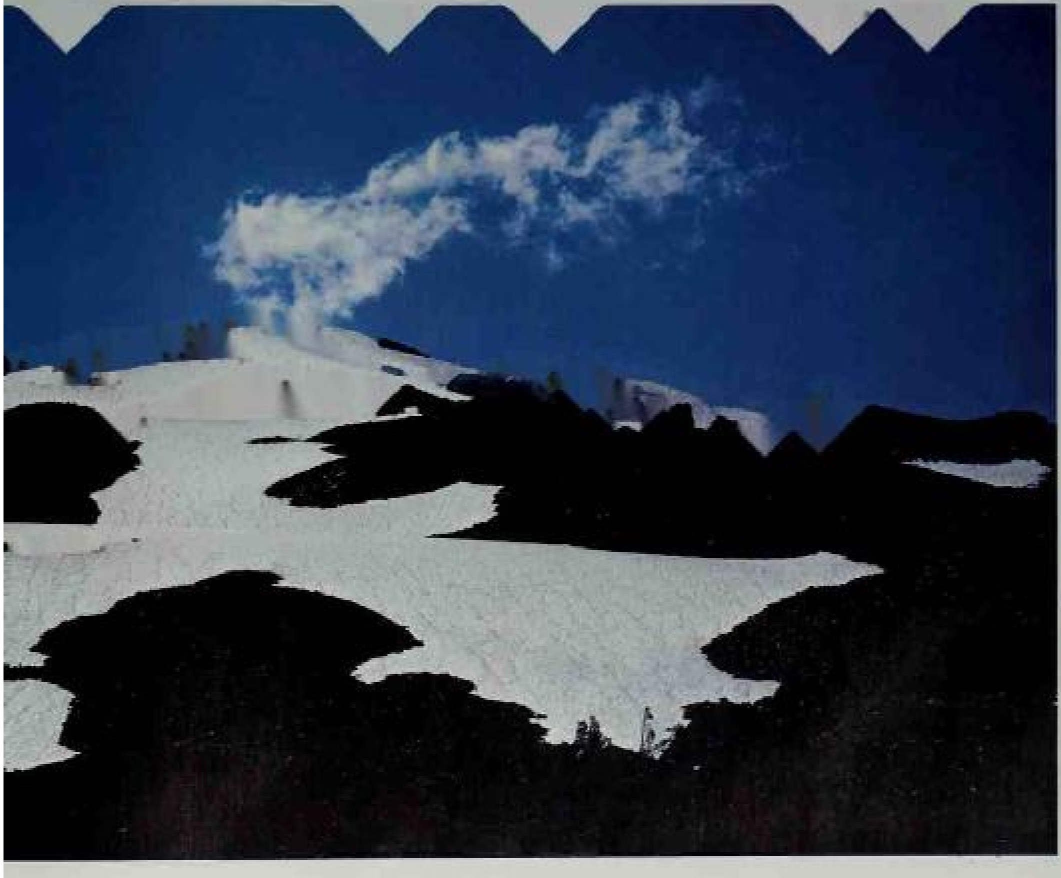
[illegible]

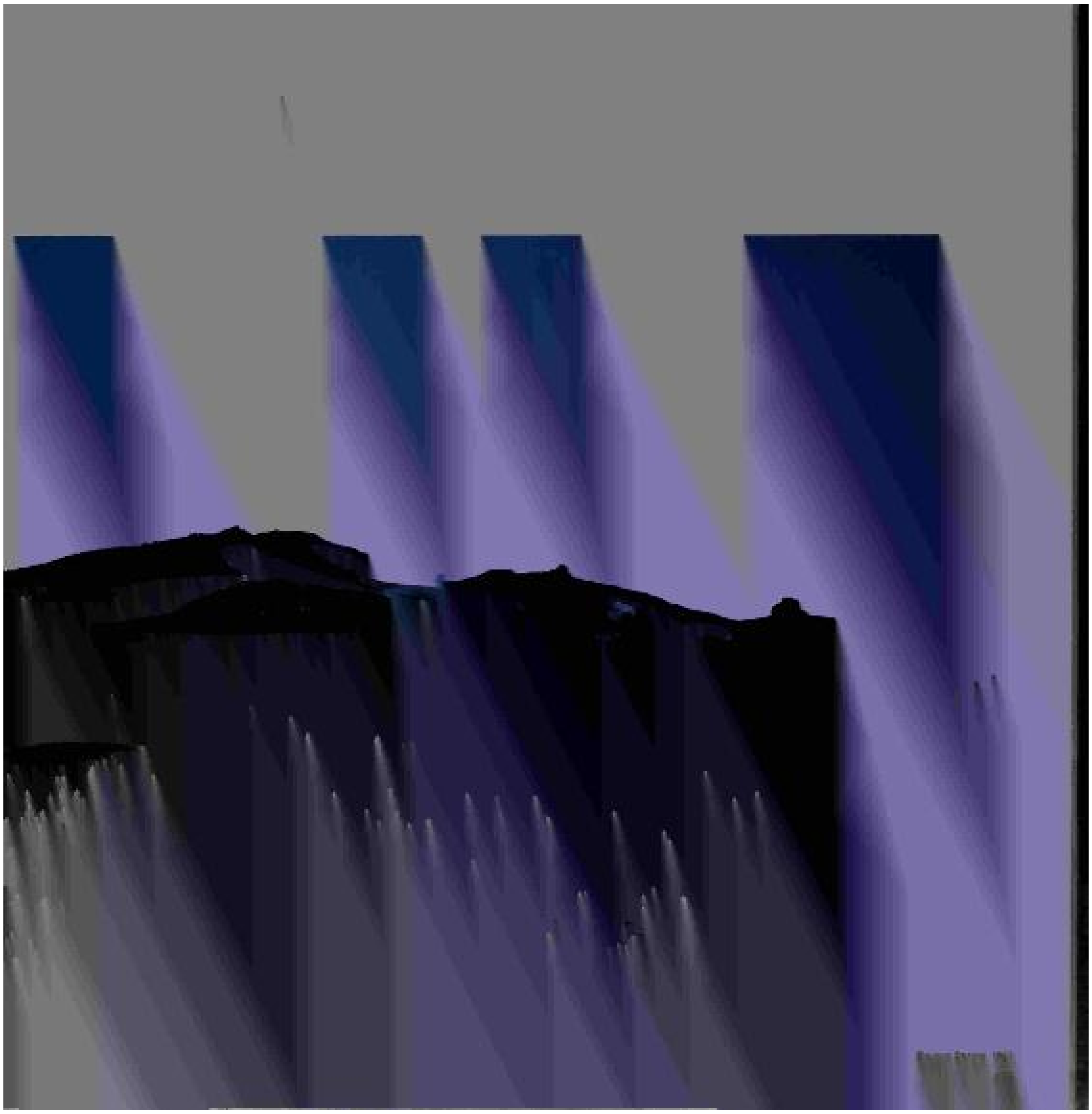
[illegible]

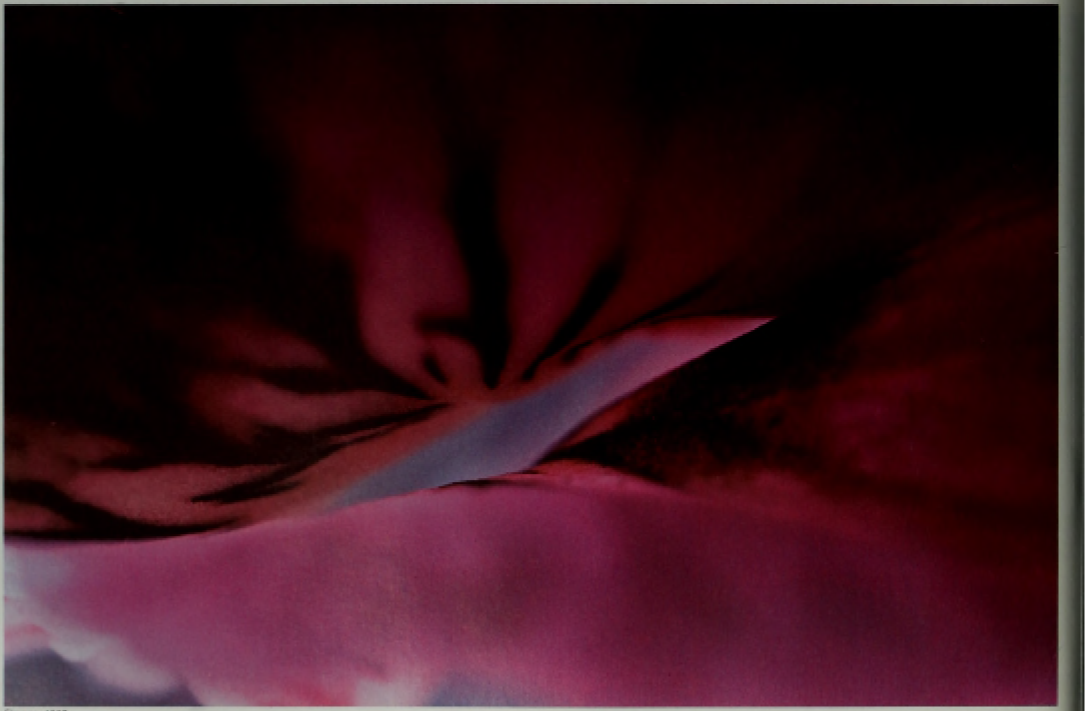
Ernst Haas



[illegible]







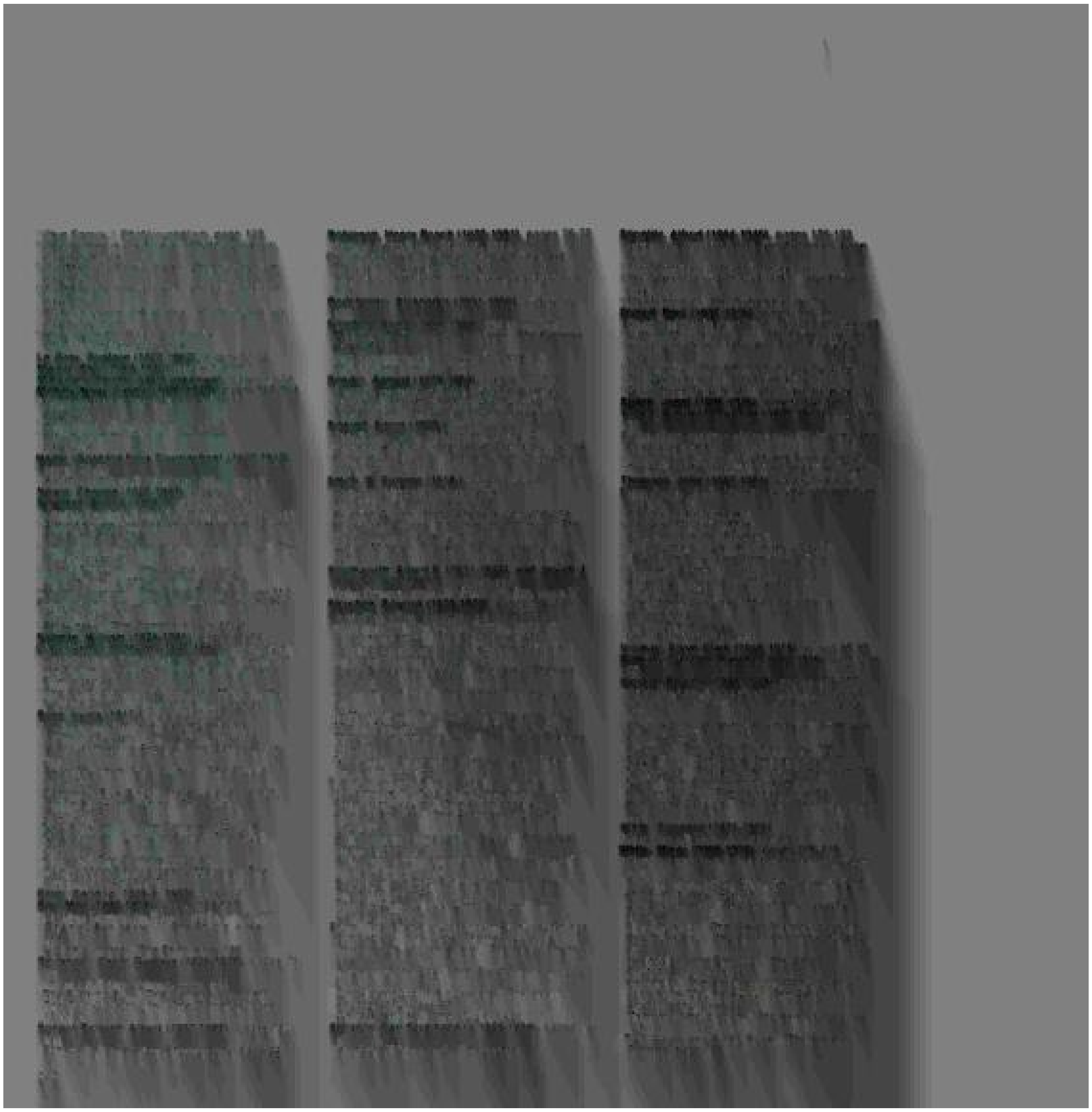
Flower, 1967

Color itself is the subject of this photograph, which was taken in the interior of a flower by means of a special macro lens, used for extreme close-ups. Neither the type of flower nor the shape of its petals matters; the aim, superbly realized, was to create an image in which washes of pure liquid color dissolve in an abstract pattern.

Appendix

Photographers Represented in This Book

[illegible]



Bibliography

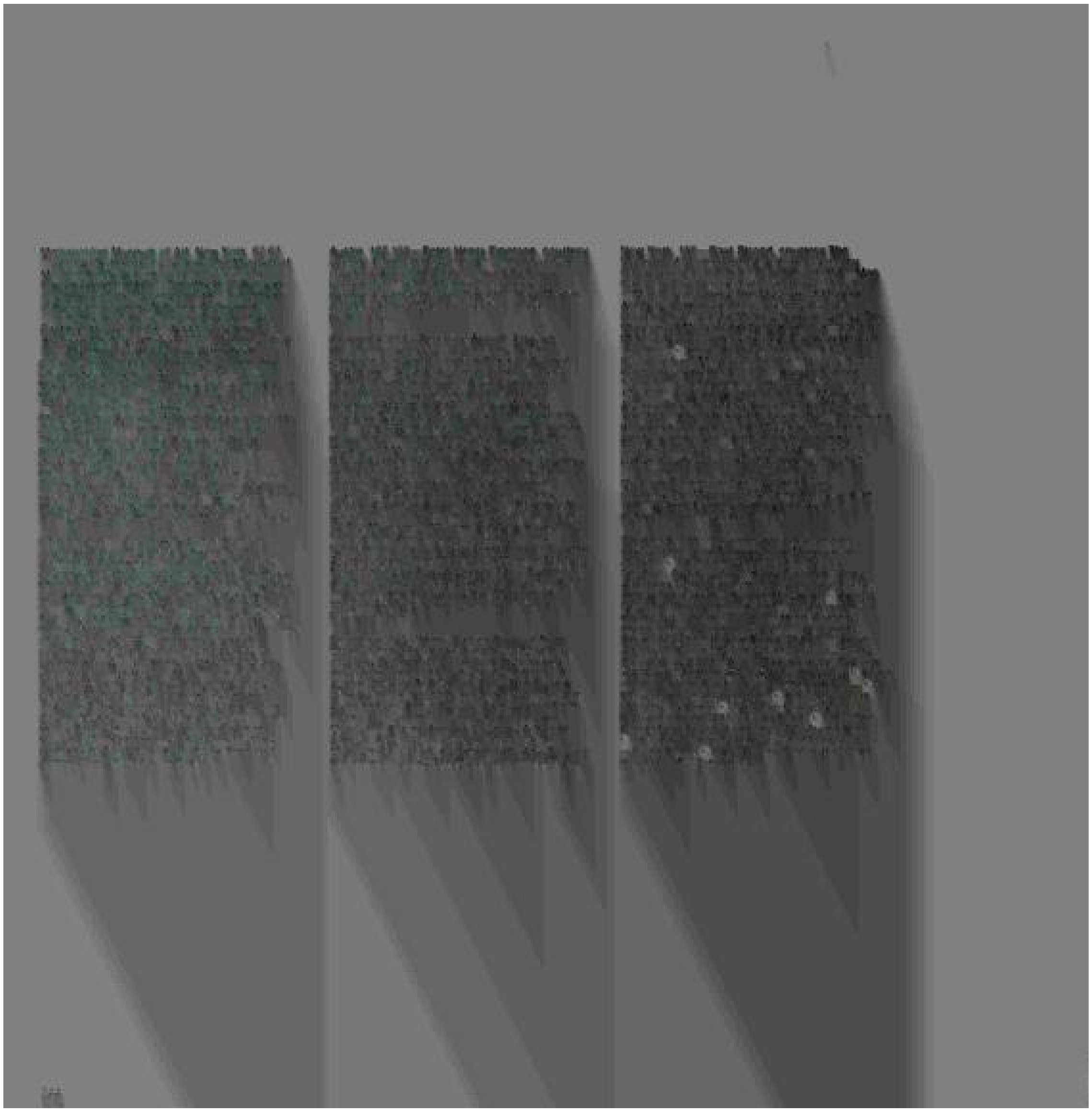
[illegible]

Acknowledgments

[illegible]

Picture Credits

[illegible]



Index

Thomson, John, 88, 89, 104-105; photographs by, *104, 105*; *Street Life in London*, 104
Tournachon, Gaspard Félix. *See* Nadar
"291," 114

Vance, Robert, 94
Vortoscope, 125
Vreeland, Diana, 231
Vroman, Adam Clark, *87*, 88, 89, 96-99; photographs by, *96, 97, 98, 99*

War photography, 50; of George N. Barnard, 62; of Mathew Brady, 56; of Roger Fenton, 44, 46; of Alexander Gardner, 60; of Timothy O'Sullivan, 64
Watkins, Carleton Eugene, *87*, 88, 94-95; photographs by, *94, 95*
Webster, Daniel, 15
Weston, Edward, 143, 144, 145, 174-177, 195, 214, 217; photographs by, *174, 175, 176, 177*
Wet-plate process. *See* Collection plates
White, Clarence H., *113*, 114, 126-127; photographs by, *126, 127*
White, Minor, 193, 195, 216-219, 222; and "Equivalents," 217; *Mirrors, Messages and Manifestations*, 217; photographs by, *216, 217, 218-219*; and Sequences, 218
Whitman, Walt, 59
World is Beautiful, The (Renger-Patzsch), 180

Printed in U.S.A.

[redacted]